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AND SINGING-CLASS CIRCULAR

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(Continued on p. 568.)

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THE MUSICAL TIMES

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DECEMBER 1951

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MUSIC

'Let us drink and be merry.' Part-Song by C. S. Lang.

INCREASE OF PRICE

With the issue for January 1952 the price of the 'Musical Times' will be raised from ninepence to one shilling. This is necessitated by the increasing costs of production, chief among them being the rapidly rising price of paper. Current subscriptions will run to the end of their term without increase. The new subscription will be 14s. including postage.

On Choosing a Dictionary of Music

By LEONARD DUCK

THE instinct of man to acquire knowledge being matched only by his uncertain memory, there can be no more satisfying investment in any sphere of human activity than a good work of reference. Fortunately, the proliferous art of music is well supplied with dictionaries and encyclopedias in the English language. These are to be found in most public libraries; yet the need to buttress an armchair argument, amplify a radio announcement or check a student's query is often an immediate one.

With little money to spare for scores, records and concerts, the practising teacher equally with the amateur music-lover is confronted with a somewhat bewildering problem of choice. Is the latest work of reference necessarily the best? Are two or three dictionaries of modest proportions better than one compendium of several volumes? What are the qualifications of the contributors? Is the emphasis on the contemporary or the historical scene? The following brief summary of the English field cannot hope to answer all these questions, but offers a few observations based on practical use.

There is no definite line of demarcation between a music dictionary and a music encyclopedia: none indeed are dictionaries in the strict sense of the word, since even the humblest aims to do more

than supply definitions. For the present purpose, therefore, all publications of the kind will be considered together, omitting those which are of mainly historical interest or which have been superseded. (For the historian, of course, the most obscure may contain the one fact he requires.)

The most famous, and still the most generally useful, is

Grove's Dictionary of Music and Musicians.
4th edition, 1940. 6 volumes (including supplement). (Macmillan, *£9.)

Since its first publication in 1879-89, this work has undergone considerable expansion under the editorship of J. A. Fuller-Maitland and H. C. Colles. The ground-plan of the original has so far been preserved, not so much for its utility as out of respect for the tradition established by Sir George Grove. Thus, while Handel occupies 11 pages, 60 are devoted to Mendelssohn; there are 56 to Schubert, 10 to Brahms. The reason for maintaining this disproportion has been that the articles on Beethoven, Mendelssohn and Schubert were by Grove himself, and were valuable essays far removed from mere lexicographer's hackwork. In the fifth, eight-volume edition now being prepared by Eric Blom, and promised for some time

* The current (1951) price is given for all works in print.

in 1952, Grove's own contributions are being replaced (they have already been issued in separate book form) and a thorough revision of all articles is being made with the assistance of a small army of experts: about a quarter of the complete work will be entirely new material. The canny buyer will therefore do well to wait for the new edition; but there is much to be said for acquiring a second-hand set of one of the early issues, which may sometimes be picked up for a quite reasonable price.

An American supplement was issued in 1924. The editor of this, W. S. Pratt, was later asked by the publishers to make a one-volume abridgment of the complete Dictionary, but soon abandoned this plan in favour of a new work entitled

The New Encyclopedia of Music and Musicians. Revised edition, 1929. (New York: Macmillan, \$3.50.)

Though the volume has been reprinted many times since 1929, no attempt appears to have been made to keep the article on 'Places, institutions and organizations' up to date, with the result that this is now definitely misleading.

For those who require a one-volume yet comprehensive music dictionary there are one English publication and two or three American ones.

Scholes (P. A.). The Oxford Companion to Music. 8th edition, 1950. (Oxford University Press, 42s.)

was first published in 1938, since when its solid worth, allied with most attractive presentation, has won it a firm place in the esteem of both amateur and professional musicians. If at times the writing appears discursive rather than learned, it should be realized that this is to a large extent due to Dr. Scholes's genius—it amounts to nearly that—for genial and lucid exposition. Easy reading, we are apt to forget, involves hard writing. The learning is there, but the draught has been cunningly sweetened. For quick reference no other dictionary is so useful, thanks to the 'self-indexing' principle. So intriguing are the cross-references, moreover, that only the very strong-minded will withstand the temptation to browse for half an hour where they intended only to verify a date! A valuable feature of the work is the plentiful supply of illustrations, many of which are not to be found elsewhere. A very useful bibliography, published separately in 1939, is arranged under the same headings as the main volume.

Two American dictionaries, published just before the second world war, may be considered together. They are:

Thompson (Oscar). The International Cyclopedia of Music and Musicians. 5th edition, 1950. (New York: Dodd, Mead, \$14.)

Wier (A. E.). The Macmillan Encyclopedia of Music and Musicians. 1938. (Macmillan.)

In format these are comparable, the size of the page—over two thousand in each—being about 11 inches by 8. 'Modern skill and binding' (to quote from the foreword to the *International*) 'have made it possible to present in a single

volume the comprehensive and detailed treatment of a multitude of subjects that formerly required several volumes'. Perfectly true: but it must be pointed out that such a volume will not fit neatly onto the average home bookshelf, nor can it comfortably be consulted in the hand. For table and desk, however, this format has much to commend it.

There is a significant difference between these major American dictionaries in their method of compilation. Wier acknowledges no outside help, and has apparently been responsible for all the entries: Thompson announces an associate editor, a board of associates, contributors and contributing editors. It is necessary to weigh the value of the 'bird's-eye view' against that of a panel of experts, each writing within his own field. All the important articles in Thompson are signed, as in Grove. The names—Calvocoressi on Mussorgsky, Dent on Busoni, Einstein on Weber, Toye on Verdi, to take a few at random—inspire confidence. Abstract topics are dealt with in weighty articles. Add an appendix of two hundred opera plots and a bibliography, and for general use Thompson may fairly be called good value. Wier has more entries—over fifty thousand—including the names of musicians not easily discovered elsewhere. It is however out of print, and another edition is not contemplated.

A more serious—because cheaper—American competitor is

Apel (Willi). Harvard Dictionary of Music. 1951. (Routledge and Kegan Paul, 42s.)

Apel is one of the many highly-qualified German musicologists who sought refuge in America during the time of the Nazi regime—he established the Collegium Musicum at Harvard in 1938. It is important to note that this dictionary is non-biographical, so that more space is available for definitions and descriptions. Many articles are divided into two sections: the first is for the amateur, treating the subject from a present-day viewpoint, while the other is historical. Conciseness and lucidity are combined throughout to produce a work which deserves to be better known over here despite a certain American bias. Apel has an enviable talent for compressing much information in little space (e.g. *tablature*) and does not shirk technical explanations (e.g. *intervals*).

American publishers appear to be in the happy position of being able to decide upon the scope of whatever book they have in hand and then to fix the price; in this country the reverse more often applies. Bearing this fact in mind, we may proceed to consider two recent English dictionaries designed for the buyer of modest means. The first is

Blom (Eric). Everyman's Dictionary of Music. 1946. (Dent, 10s. 6d.)

The product of a mind at once scholarly and volatile, this handy volume reveals its quality both in the selection of entries and in their treatment, which though necessarily brief is never casual. There is no question-begging: *crooning* and *Warsaw concerto* are as succinctly and wittily treated as *musica ficta*. No composer, however obscure, seems to have escaped Mr. Blom's eye: there are

handy summaries under such headings as 'quotations', 'women composers', 'Shakespeare', 'collective works' and 'paintings, etc.', music based on'. Because of its many virtues the prospective buyer should not be dismayed by its austerity format and frequent use of crabbed abbreviations. Even cheaper is the latest addition to the bookshelf:

Illing (Robert). *A Dictionary of Music*. 1950. (Penguin Books, 2s. 6d.)

While it is not likely that anything will be found here which cannot be discovered elsewhere, its very modest price precludes any serious comparison with more authoritative productions. Living composers are excluded if born after 1900, and if born before that date are only listed, without comment. On the whole Mr. Illing seems happier in dealing with the older composers and music than with more modern topics; but the technical definitions are admirable.

The tally of general works would not be complete without mention of

Tovey (D. F.). *Musical articles from the Encyclopaedia Britannica*. 1944. (Oxford University Press, 12s. 6d.)

This is mentioned as a *bonne bouche*, for although its provenance clearly brings it within dictionary status, the articles assume so much knowledge on the part of the reader—they often seem to start in mid-argument, as if the printer had mislaid the first few pages of Tovey's script—as to rule it out altogether as a quick reference book. For the dilettante it is indeed tough going, but for the student and serious music lover it is a mine of information, ventilated by shafts of keen wit and scholarly humour.

A very extensive list of music dictionaries devoted to a particular aspect of the art might be compiled, shading off imperceptibly into indexes, catalogues and general reference material. The following are among the most useful of those which may fairly be included within the definition 'dictionary'.

Baker (Theodore). *Biographical Dictionary of Musicians*. 4th edition, 1940. (New York: Schirmer, \$5.) Supplement, 1949 (75 cents).

This is an invaluable quick-reference book of living and dead composers, artists and theoreticians. Much information is packed in little space, including lists of compositions, bibliographies and references to periodical articles.

Another biographical work of a very different type is

Who's Who in Music. 1st post-war edition, 1950. (Shaw Publishing Co., 30s.)

While this British publication cannot claim to be complete in any of its sections—it is a work of journalism rather than research—the facts it does contain have the merit of being up to date. And it is surprising what an amount of information, some of it unexpected, is to be found in its 420 pages. Besides the biographical section, there are chapters on legal matters, societies, institutions, orchestras, publishers and manufacturers in this country, and a smaller but comparable overseas section.

In the operatic field no library can be considered complete without

Loewenberg (Alfred). *Annals of Opera, 1597-1940*. 1943. (Heffer, £4 4s.)

This arranges in chronological order nearly four thousand operas ranging from Peri's 'Dafne' to the 'Daphne' of Richard Strauss, giving under each details and dates of first performances in different countries, with notes of the language used. There are indexes of operas, composers and librettists and a general index of names, subjects and places. No attempt is made to detail the stories of the various operas. For these we may turn to

Kobbé (Gustave). *The Complete Opera Book*. 1935. (New York: Putnam, 30s.)

or

McSpadden (J. W.). *Operas and Musical Comedies*. 1946. (New York: Crowell, \$4.)

Kobbé is the better known, gives fuller treatment and contains illustrations. McSpadden is useful for its inclusion of musical comedies (including Gilbert and Sullivan). Both contain music-type illustrations of leading themes.

Although not strictly in dictionary form, this is perhaps the place to mention

Hinrichsen's *Musical Year Books*. Six volumes in four, 1944-50. (Hinrichsen, 15s. each.)

The editorial policy of these annual publications, at first aiming to record the musical events which had taken place the preceding year, has since been broadened to include information of permanent value on many topics, both in this country and abroad. Casual readers do not always appreciate that each volume is independent of the others, except that some features—such as the bibliographies of music and of books and articles—are brought up to date each year. There are however many articles and summaries of topical (or occasionally historical) interest on subjects as diverse as the Frédéric Chopin Institute at Warsaw or the work of the Music Masters' Association in Great Britain. The more one uses these volumes, the more valuable they become, though it is not always easy to locate quickly a relevant piece of information. In this connection it should be noted that the second and third volumes were published together, as were the fourth and fifth, and that the general indexes to volumes II/III and IV/V appear at the back of the latter.

Of music dictionaries at present out of print, but sometimes available second-hand, five may be mentioned.

Dunstan (Ralph). *A Cyclopaedic Dictionary of Music*. 4th edition, 1925. (Curwen.)

Probably the most useful dictionary ever published for quick definitions of foreign musical terms, and still valuable for odd snippets of information on relatively obscure topics, particularly those relating to Jewish music and the Roman services.

Cobbett (W. W.). *Cyclopaedic Survey of Chamber Music*. 2 volumes. 1929. (Oxford University Press.)

The bible of chamber-music enthusiasts (there are such!). Its readable pages include many analyses

of both famous and little-known works from the pens of a large band of contributors. The use of this book as an aid to music cataloguing has revealed a certain carelessness about such minutiae as dates and opus numbers; but these will no doubt be corrected when another edition is issued. Meanwhile, second-hand copies are, understandably, fetching high prices; I have seen up to ten guineas asked—twice the published price.

A most useful guide to music composed between 1880 and 1923 is

Hull (A. E.). *A Dictionary of Modern Music and Musicians*. 1924. (Dent.)

As an indication of its scope, under the heading *Harmony* are found a page of historical introduction followed by eight pages of comment on recent usage, with music examples from Debussy, Stravinsky, Goossens, Berners, Casella and others. The outlook upon the contemporary scene now seems, inevitably, a little dated, and it is a great pity that the publishers do not intend to issue a revised edition.

The scholarly approach of

Riemann (Hugo). *Dictionary of Music*. 1902. (Augener.)

is well preserved in the English translation, now out of print for many years but still to be found in most libraries. As with any reference work more than fifty years old, its statements should if possible be checked by a more recent source. To give an example, Riemann follows Tyndall in his use of the term *clang* (fundamental tone), to which three pages of the Dictionary are devoted. The attempt to impose this word upon the English language has not, however, been successful: although *clang-tint* is sometimes used today by writers of German extraction the French *timbre* is standard.

Where it can be found I can heartily recommend

Stainer (Sir John) and Barrett (W. A.).
A Dictionary of Musical Terms. Various editions to 1898. (Novello.)

The preface to the fourth edition refers to 'the rapid call for new issues of this Dictionary', and it is odd that after such a promising start it should so soon have been abandoned. The technical information provided is most clearly and fully set out, and the articles on musical forms—particularly the twelve pages devoted to the fugue—are excellent.

In conclusion, two volumes must be mentioned which are literally dictionaries of music—all those so far considered might more justly be termed dictionaries about music. They are:

Barlow (H.) and Morgenstern (S.). *A Dictionary of Musical Themes*. 1948. (New York: Crown Publishers, \$5.)

Barlow (H.) and Morgenstern (S.). *A Dictionary of Vocal Themes*. 1950. (New York: Crown Publishers, \$5.)

These represent a gallant and largely successful attempt to compile a thematic catalogue of the music which is likely to be heard in normal concert programmes or which has been recorded. (The 1948 volume might have been more clearly titled: it covers the repertory of instrumental and orchestral music.) The first part of each book consists of the chief themes of most classical and a fair number of modern works, set out in music notation and arranged alphabetically under composers. The second part consists of an ingenious 'notation index' by means of which any theme may be identified, after reducing it to the key of C, major or minor. The compilers and publishers have done a good job of work here, performing their somewhat mechanical task with accuracy and intelligence.

Schubert's 'Wanderer' Fantasy

By MAURICE J. E. BROWN

WHY has Schubert's op. 15 for piano solo been nicknamed the 'Wanderer' Fantasy?

To which one might add the equally pertinent question: when was it first so called?

Perhaps the second question might be dealt with first; consideration of the other, involving discussion of the Adagio section of the work, will then be easier.

The first mention of the Fantasy is in Schubert's letter to his friend Josef von Spaun at Linz, dated 7 December 1822. He wrote:

... I have composed a Fantasy for piano solo, which is also to appear in print, dedicated to a certain wealthy person ...

The particular person is Emmanuel Liebenberg de Zsittin, a piano pupil of Hummel's. The work was published by Cappi & Diabelli. In the *Wiener Zeitung* of 24 February 1823 the publishers advertise the work as a 'Fantasie pour le pianoforte', and indicate that it was composed for, as well as dedicated to, Liebenberg. The notice of the work puffs the composer as one who has shown 'that he not only possesses the gift of invention, but

understands how to develop his felicitous themes according to all the exigencies of art'.

In the Viennese *Allgemeine Musikalische Zeitung* of 30 April 1823 a review of the work, possibly by the editor, was printed. It is fair and straightforward. A relevant passage is that devoted to the slow movement of the work:

... an Adagio ... where the author comes forward with lovely melodies and besides offers the piano player the opportunity of proving his agility in the most brilliant manner ...

After Schubert's death, two of his friends, Spaun and Leopold Sonnleithner, mention the work in obituary notices, the former referring to it simply as a 'Fantasy for the pianoforte, for two hands'.

Is it not remarkable, considering the enormous popularity and renown of the song 'Der Wanderer' in those years, that none of these records contains any mention of it in connection with the Fantasy? The song had been published by the same firm two years before the Fantasy, and it was therefore not merely a private enthusiasm of the Schubertian circle. The publishers, one feels certain, would

have seized on such an obvious link to increase the sales of the piano piece.

And his friends? That the piece was well known to them is clear from the story, told by Leopold Kupelweiser, of his breaking down in the finale with the words: 'Let the devil play the stuff!' Yet not one of them has referred to any association of that favourite song with the Fantasy. Is there, in fact, any such association?

In 1865, Schubert's first biographer, Kreissle von Hellborn, published the full edition of his 'Life of Franz Schubert'; he mentioned op. 15 several times, discussed it, and included it in his supplementary lists at the end of volume 2. Nowhere did he hint at its containing an allusion to the admired 'Der Wanderer'. Lest it be objected that in such a case the obvious would not be mentioned, it must be stated that in all other comparable works by Schubert, the piano quintet, the string quartet in D minor, the Fantasy for violin and pianoforte, Kreissle named the specific song whose variations characterize the work in which they appear.

Nor, apparently, was the piece known in France by its nickname, or by any connection with the song, for in the first Schubert biography written outside Germany and Austria, Hippolyte Barbadette (1865) said:

On doit citer, comme une œuvre de plus haute importance, la grande fantaisie (op. 15). Le caractère de cette pièce est tellement symphonique que Franz Liszt composa pour elle un accompagnement d'orchestre avec lequel il la joua diverses fois à Vienne avec un immense succès.

It was some twenty years after Schubert's death that Liszt's famous transcription of the Fantasy for piano and orchestra was written, a transcription heartily disliked by Spaun. There was no mention in the publication of its being an arrangement of a 'Wanderer' Fantasy—it appeared from the firm of Spina as 'Franz Schubert: Grosse Fantasie: op. 15: symphonisch bearbeitet für Piano und Orchester von Franz Liszt'. The famous critic Eduard Hanslick reprinted in his book 'Aus dem Concertsaal' (Vienna 1870, p. 205) his full description of Bülow's performance in 1860 of this orchestral arrangement. He even dwelt on the C sharp minor Adagio; but he made no mention whatever of the song 'Der Wanderer'. This would be incredible, judging him from his writings, if the connection were established with the public of that day.

The earliest private reference to the Fantasy, in which its now famous nickname is hinted at, seems to be by Liszt. It occurs in his often-quoted letter to Professor Siegmund Lebert of 2 December 1868, and in this he calls the piano solo 'the splendid *Wanderer*-Dithyramb'.

It is not until 1873, that is fifty years after the publication of the Fantasy, that we first find it in print, definitely coupled with the song; this was in August Reissmann's excellent little biography and critical study of Schubert. He examined the marked differences between the theme from the song and the theme as it appears in the piano solo. Presumably by the time Grove's biographical article appeared, in 1883, the association was

generally held to be valid, and Grove does mention that the Fantasy contains variations on the song; but just prior to the publication of this article the short English biography of Schubert by H. Frost (1881) referred to the piece without mentioning the song in connection with it.

At length, in 1902, Richard Heuberger called the solo the 'Wanderer' Fantasy in his book 'Franz Schubert' (Berlin 1902), using the title in inverted commas.

But once the name had been bestowed, it stuck; and if that were all, if *Wanderer* Fantasy were a convenient term of reference like *Trout* Quintet, there would be no need to discuss this aspect of the matter any further. But it does not end there.

The Fantasy is famous as an early instance of deliberate 'cyclic' or 'metamorphic' processes, and the Adagio soon began to be considered the centre of gravity of the work. The dactylic rhythm of the Adagio section, one example among very many of the pervading influence of the Allegretto from Beethoven's seventh symphony upon Schubert's work, was looked upon as the germ of the whole piece, working outwards, as it were, to inspire the opening and closing movements in such a way as to suggest that Schubert wrote the *whole* Fantasy on 'Der Wanderer' instead of merely a set of variations on part of the song for his slow movement.

A more probable explanation is that the opening phrase of the first movement was the dominating motif in the composer's mind, and that the piece is governed throughout by the rhythm of this phrase rather than by that of the subsequent one in C sharp minor. The point will be returned to later.

But worse follows. Having come to the conclusion that the *music* of the song inspired the whole Fantasy, those German practitioners in musicopsychological fields whose passion it is to find programmatic significance in the large-scale works of the masters lead us on to further absurdities. The *words* that give meaning to the song are taken, by this so illogical process of logic, to be the *motto* of Schubert's piano piece. It is now a *WANDERERPHANTASIE*, with the emphasis very much on the first part of the word. Walter Dahms (1912) even goes so far as to call it a symphonic poem on the text 'Die Sonne dünkt mich hier so kalt' ('Here the sun seems so cold to me'). How *can* this view be held when the ebullient and sanguine qualities of three-quarters of the work be taken into account?

It is the same misguided impulse which has attributed to Schubert's temperament a kind of *Todessehnsucht* (death-longing) because so large a number of his songs deal with death or kindred topics. The subjects of his song-texts are dubious premises from which to draw conclusions, and the falseness and sentimentality of the 'death-longing' idea are obvious when we take into account that by such reasoning Schubert would also be a kind of Viennese Nimrod, for a nearly equal number of his songs deals with hunting and fishing!

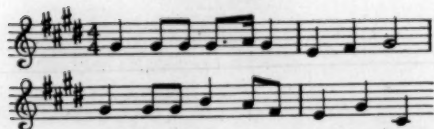
It is time to consider Schubert's Adagio theme in the Fantasy, and to return to the first question

asked. Whenever he chose a theme from one of his songs as a basis for variations he altered it, sometimes quite considerably, and presumably with the intention of making it more instrumental in style. If the theme of the op. 15 variations has been taken deliberately by Schubert from 'Der Wanderer' then this time the alterations are such that what emerges is not only a new theme, or nearly so, but a theme with a different character. Is it possible that the resemblance is accidental?

The Song



The Fantasy



The fact that the key of the Adagio and the key of the appropriate section of the song are identical loses its significance when we consider Schubert's extreme fondness for shifts into keys a semitone above or below his tonic key. If, as was stated earlier, the crotchet-and-two-quavers rhythm of the opening *Allegro con fuoco* had begun to dominate his mind, and the key of C sharp minor was his choice for the slow movement, he was preparing

for the Adagio as we have it without any reference to the song. It should also be remembered in this connection that his usual practice was to change the key of his song-theme when he came to write variations on it—this is so in three out of the other four similar examples.

We should take into consideration the *suggestibility* of titles in music. Schumann sometimes found titles for his piano pieces after they were composed; but can we, now, rid ourselves of the mental and emotional atmosphere which those titles have evoked for us in his pieces? On a lesser plane the same was true of the brothers Strauss, who attached such importance to titles that they employed literary collaborators to choose telling ones. One of Schubert's own waltzes was called by the publisher 'Trauerwalzer' (Mourning Waltz), and his comment was: 'What ass would ever compose a mourning Waltz!' But it is hard, all the same, to detach the connotation of that title. We of this generation have grown up with the name 'Wanderer' indelibly attached to the Adagio theme of Schubert's Fantasy. It would be difficult for us to think of the resemblance between the two themes as anything but intentional.

But if that resemblance were *not* intentional, and only became noticed as the nineteenth century drew to a close, it would account for the strange silence of his friends, his publishers, his reviewers, his critics and his first biographers in the matter.

It would also make nonsense of all the theories which have been built up round the Fantasy as an exposition of the mood of the song.

(Contemporary records are quoted from Deutsch's 'Schubert: a documentary biography' by permission of the publishers, Messrs. J. M. Dent.)

Nicholas Carlton and the Earliest Keyboard Duet

By FRANK DAWES

ABOUT two years ago, it was the author's privilege to edit for publication a work by an Elizabethan composer, none of whose output had previously appeared in print. The composer was Nicholas Carlton, and the work a duet for two players at one keyboard instrument.* This composition is usually spoken of as the oldest existing keyboard duet; many works of reference place it in the first half of the sixteenth century.

This article has been written in an attempt to demonstrate three things. Firstly, that Carlton's duet could not possibly have been written at the date generally assigned to it, and that in all probability it dates from the first half of the seventeenth century; secondly, that there were two composers named Nicholas Carlton; and thirdly, that through the pitifully scanty remains that we have of the younger Carlton's work are discernible the lineaments of a composer of great power and originality.

The very little music we have by Nicholas (or Nycholas) Carlton is to be found in two manuscript volumes:

- (a) the Mulliner Book (B.Mus. Add. 30513)
 - (i) Gloria Tibi Trinitas.*
 - (ii) The latter part of another piece.*
- (b) the Thomas Tomkins manuscript (B.Mus. Add. 29996)
 - (i) Praeludium.
 - (ii) A Verse for two to play on one virginal or organ (the duet already referred to).
 - (iii) A Verse of four parts.
 - (iv) Upon the sharp.

The Mulliner Book was compiled about 1555. It contains a good deal of music by older composers such as Redford and Tavener. Tallis is represented, but there is nothing by Byrd, who was too young by a few years. Probably one of the youngest composers in the collection was Blitheman (died 1591), who was mentally active enough in 1586 to take his B.Mus. degree at Cam-

* 'Two Elizabethan Keyboard Duets', edited by Frank Dawes (Schott, London, 3s.). The other duet is by Thomas Tomkins.

* Pp. 5 and 6 of the Musica Britannica edition of the Mulliner Book, 1951.

bridge. The last composition in the Tomkins manuscript is dated 1647; the earliest part of the book was probably compiled by John Redford (c. 1485-c. 1545). The Carlton pieces occur in the later part of the book.

The pieces in the Mulliner Book are almost certainly the work of a different composer from the writer of those in the Tomkins manuscript. To compare the two sets of pieces, bearing in mind the approximate date of Mulliner's Book, is to be convinced that they come from different eras; the comparison is as revealing as if one were to place the heavily-laden language of Ford or Webster beside one of the mediæval moralities.

Before proceeding to a closer examination of the music, it would be as well to bring forward what little extra-musical evidence there is for separate authorship. There is no biographical evidence except a manuscript note by J. Stafford Smith, an eighteenth-century owner of the Mulliner Book, who wrote in ink after the Carlton pieces in that book, 'Ric^d. Carleton, in priest's orders, was the composer . . .' (of a madrigal in *The Triumphs of Oriana*), and prefaced the note with the pencilled words 'His son'. The which looks like a more than dubious afterthought.

The contents of Add. ms. 29996, which was at one time the property of Thomas Tomkins, but which was begun probably about a hundred years earlier, are briefly:

- (a) Fifty organ pieces, probably in the hand of John Redford, followed by others probably in the hand of Thomas Preston.
- (b) A variety of music, in the hand of Thomas Tomkins, including transcriptions of upwards of fifty madrigals, music for viols by Byrd and Ferrabosco, and a canon of twenty in one by Bevin.
- (c) A few more older organ pieces in an earlier hand than Tomkins's.
- (d) The section that concerns us most, containing keyboard pieces by Thomas and John Tomkins, Gibbons and others, the four pieces by Carlton, and the duet by Tomkins mentioned in the footnote on page 542.

These different sections were probably separate books until they were assembled and bound together in one cover in the way they stand now. Tomkins's two sections (b and d) are fundamentally different in kind. Section b contains chiefly transcriptions of madrigals and music for viols; section d is nearly all genuine keyboard music.

The fact that the whole of the keyboard pieces in section d, with one exception, are not to be found in any other manuscript, tempts one to believe that they were all comparatively new works at the time they were copied. That would undoubtedly be so in the case of the pieces by Tomkins himself and probably also in the case of his brother John's one piece. An interesting and probably significant fact (although what its exact significance is one can only guess) is that, although most of the pieces in section d are in the hand of Thomas Tomkins, the piece by John Tomkins and all those by Carlton are in another hand. One guess, perhaps as good as another, is that John Tomkins copied them, and that he was in closer touch with Carlton than Thomas was; assuming, of course, that Carlton was living at the time.

The whole of this section of the book has a somewhat personal look. Most or all of the composers represented may well have been personally known to Tomkins. Why not Carlton then, whose music here in no way appears to have been quarried from a comparatively distant past?

Carlton's duet is an In Nomine, and there are two obvious comparisons to be made: the one, between the duet and the works by Nicholas Carlton in the Mulliner Book; and the other between it and some of the In Nomines in Mulliner.

Both the Carlton pieces in the Mulliner Book are written on plainsong *canti fermi*. The *Gloria Tibi Trinitas* is, in fact, an In Nomine; but the title given is not that which became, through Taverner's setting, fortuitously associated with this type of composition. The plainsong is an antiphon for Trinity Sunday, and the words *Gloria tibi*, etc., are those liturgically associated with it. The Carlton composition is in two parts. The *canto fermo* is in the treble, and is given, as is usual, in semibreves throughout. The lower part is a free counterpoint with a strong, distinctive rhythm at first, but settling down soon into running passages mainly in quavers. The tonality is modal (mode IX transposed) and the only departures are two sharpened sevenths (one unexpectedly in the *canto fermo*) and a major third at the end (Ex. 1).

The other Carlton piece in the Mulliner Book is incomplete. It is a composition in three parts, with the *canto fermo* in the lowest part, again in semibreves. The two upper voices keep up running counterpoints almost entirely in quavers.

The In Nomines so named in the Mulliner Book, including the Taverner prototype, are written in an obviously vocal style. The *canto fermo* is in plain breves or semibreves in each case, and, whatever happened in actual performance, the vocal lines are devoid of any written decoration. Also in the Mulliner Book are some works by Blitheman, a younger composer, on the *Gloria Tibi* antiphon, where the *canto fermo* is pressed, by means of frequent modifications, into playing a more active part in the contrapuntal scheme.

When we turn to the Carlton duet in the Tomkins manuscript, we are immediately aware of the comparative tonal freedom; with the wealth of melodic incident, and with the subtle and fascinating rhythmic figures which are such a constant feature. The duet is in five voices, and the *canto fermo*, which is in the alto register, although not confined to one part, is embedded in a wonderfully rich contrapuntal texture. Carlton treats the *canto fermo* with the same kind of freedom as Blitheman, a device used very effectively at several points in the course of the piece, notably in bars 14-15, 27-8, 34 and 51-52. Bars 51-52 are given in Ex. 2. The *canto fermo* is in the primo player's left hand, and to tally with the traditional plainsong melody should show only D in bar 51 and C in bar 52. The sharpening of the C in bar 52 is an unusual feature, and so is the unexpected appearance of a sixth voice. This is not so much an independent part as an enrichment of the existing treble and bass voices. The end, four bars later, is already in sight, and there is more doubling of parts in the final two bars. The last chord, in fact, contains eight notes. The modal basis of the work is subjected to considerable modification, and the many

deviations from the tonal centre, brief as they are, come very near to modulation in the modern sense of the word. As is customary in the Elizabethan fancy, there is a series of short themes, each of which appears in turn and is used as a basis for semi-fugal imitation. The three most distinctive occur in bars 1 (top stave), 12 (second stave, with interesting modifications lower down in bars 14-15), and 35 (third stave). This ornate composition is obviously a far cry from the simple piece quoted in Ex. 1.*

There remain the three solo pieces by Carlton in the Tomkins manuscript. The first of these is a short Praeludium cast in a transposed mode IX with D for keynote. There is a brief but very effective modulation into A minor. The extraordinarily low pitch of the whole composition (the highest note is D a second above middle C, and the bass descends to A below the stave) invests it with a sombre and impressive solemnity, which is heightened by the austerity of the severely modal cadence at the close. The last few bars are given in Ex. 3.†

* It must be confessed, however, that the type of two-part exercise quoted in Ex. 1 was very tenacious of life, and reappears with some frequency in Byrd and Bull, and even in Gibbons and Tomkins. The question, however, is not whether this kind of thing could have been written in Tomkins's time, but whether Carlton's duet could have been written in 1550.

† The sign = represents an ornament.

The next piece, A Verse of Four Parts, is a great and remarkable tour de force. The music is of such sustained quality throughout that one can unhesitatingly rank it with the very finest works of its kind. Over and above its sheer worth, however, the Verse of Four Parts is a remarkable essay in tonality. It begins in what we will call for convenience' sake C minor. C, at any rate, is quite firmly established as the keynote, although the scale used has the elusive character that comes with many modifications to the modal scheme. Tonal flexibility persists throughout, and the keys mentioned here must be accepted as approximations. The key of C minor holds the stage, except for occasional leanings towards the dominant, for the first twelve bars; after which the tonality moves easily and naturally into D minor. This key in turn is maintained, except for a momentary hint of A minor, for some fifteen more bars. Up to this point, although the music is of a rare and original kind, there is nothing in the tonal scheme to prepare us for the astonishing series of kaleidoscopic modulations which are to follow. In the course of the next fifty or so bars the composer establishes some twenty-five keys in rapid succession, before swinging us back with a wonderful swerving modulation into C minor, a key in which he is content to stay, with scarcely a hint at modulation, for the remaining twenty bars or so. The sequence

Ex. 1 Gloria Tibi Trinitas



Ex. 2 A Verse for Two to Play



Ex. 3 Praeludium



of keys more or less established in the course of the composition is something like this (minor-major means that a cadence in the minor tonality has a tierce de picardie in the final chord giving rise to some ensuing music in the major tonality): C minor, G, C minor, G, C minor, D minor, A minor, D minor-major, A minor, E minor-major, B minor-major, F sharp minor-major, G sharp minor, F sharp minor, A, B minor-major, E, A, F sharp minor-major, B minor, A, D, E minor-major, B, D, C, G minor-major, F, E flat, B flat minor-major, E flat, C minor. There is nothing in the least freakish about the middle section; neither is there apparent any hard-and-fast plan in the succession of keys. The tonality tends to rise through the sharp keys during the first half of the section, and to drop via the flats towards the end. The effect in performance is exciting and invigorating, and thoroughly justifies the composer's methods. Some of the individual modulations are

sheer shafts of genius, and the contrapuntal writing is throughout masterly. Even so, the work as a whole is more remarkable than any of its details. The mounting excitement of the music up to the end of the middle section has already been remarked upon. In the last section, this restless activity gradually abates, and the last few bars are affectingly beautiful in their calm serenity.

There remain a few more points of interest. The Verse of Four Parts is, of course, a fancy, using a succession of themes semi-fugally. In this instance there is a remarkable economy of material. Only three figures are used to any extent, and they have a great family likeness, especially in their rhythmic shape. This tends to give a greater unity than this form of composition sometimes shows. The accidentals throughout are clearly marked. White note sharps appear, and there is even one double sharp quite clearly written. With one slight exception, the bar lines are drawn at regular inter-

Ex. 4 A Verse of Four Parts

Ex. 5 A Verse of Four Parts

Ex. 6 A Verse of Four Parts

vals throughout.* Ex. 4† shows a typical few bars from the middle section. Ex. 5 shows the return to C minor at the end of the middle section. Ex. 6 gives the ending; the third and most important of the thematic figures dies out in the lower voices a few bars from the end.

There is one more piece by Carlton in the Tomkins manuscript. This is a three-part fancy Upon the Sharp. Although a pleasing composition of a grave and serious kind, it is in no way so resourceful as the preceding work. It is remarkable for its unusual tonality using mode IX transposed up a major third. This gives the unexpected keynote of C sharp, and the scale used is familiar to us as the descending melodic form of C sharp minor. There is some modulation, and the modal scale is not adhered to rigidly.

Two small points remain. The suggestion may be put forward that the pieces in the two manuscripts were by the same composer, and that they were written at the two extremes of a very long life. That is surely out of the question. The Mulliner Carlton must have been older than Byrd, and it is inconceivable that a composer of that generation, however long-lived, could ever have encompassed the idea of modern tonality

* These small factors in the actual writing of the manuscript all help to date it quite late in the Elizabethan-Jacobean age.

† Accidentals attached to notes are in the manuscript, those above the notes are editorial.

displayed in the Verse of Four Parts. Byrd himself lived to be eighty and never approached it.

The other question is whether Carlton's duet is actually the oldest in existence. Its only rival for this title seems to be the Tomkins duet in the same manuscript. The Carlton duet occurs a little earlier in the book, and if, as we supposed, Tomkins's own works were written in immediately upon their completion, that would seem to decide it in Carlton's favour. But there are many other factors that could upset this conclusion. In any case, they are probably neither of them the oldest existing concerted keyboard music, for Farnaby's little piece for two virginals in the Fitzwilliam Book is no doubt somewhat earlier.

(Since writing the above, Mr. Dawes has discovered the will of the younger Nicholas Carlton, who died at Beoley in Worcestershire in 1630. This document confirms the chief contention made in the article—that there were two composers of the same name living at different times. It also confirms as correct the guess that Carlton and Thomas Tomkins were personal friends, for Tomkins is nominated as joint executor of the will, where he is described as Carlton's 'singuller and esteemed good friend'. Mr. Dawes is undertaking further research into the life of Nicholas Carlton, and hopes to be able to produce a further short article at some future date.)

The Ballad-Monger

By FRANCES COLLINGWOOD

GEORGE ALEXANDER LEE, who died on 8 October 1851, served a rich purpose for the age in which he lived. The artificial drawing-room ballad was in its heyday, and men like Lee stood in very much the same position of popularity as the modern composer of dance music. The more songs they were able to churn out the more prosperous they became.

Although he died when he was only forty-nine Lee composed sixty-eight ballads and songs in addition to much music for the theatre. 'The Macgregor's Gathering' is probably the best known of his ballads, with 'Away to the mountain's brow' and 'Come where the aspens quiver' close behind in popularity. That he had not the same ear for the beauty of words as he possessed for musical sound is manifested by his choice of Thomas Haynes Bayly's verses for most of his settings. The banal sentimentality of the words have made many of his songs the laughing-stock of later generations, but this did not prevent them from being a huge success at the time they were written.

It was almost entirely owing to his own talent and exertions that Lee made his way in the world, for he started life modestly enough by becoming a 'tiger' in the service of Lord Barrymore. But the fact that he was the first liveried servant to bear this curious title invested even this humble beginning with a certain glamour.

His father, a pugilist who kept the Anti-Gallican Tavern in Shire Lane, Temple Bar, doubtless felt extremely proud of his son. Little did he guess

then how far along the road to fame the young George Alexander was to travel, or in what direction.

When he was still in his teens it was noticed that Lee was very fond of singing; moreover, that he possessed a very pleasing tenor voice. He was, therefore, given a certain amount of tuition and the next we hear of him is in the year 1825 when he was performing in a Dublin Theatre. He was then twenty-three years of age.

A good tenor voice is always a tremendous asset to a man who is anxious to succeed on the concert platform, but Lee's leap to fame was so spectacular that he must have been blessed with an exceptional character as well. No one without a powerful personality and the push of a man twice his age could have found himself singing at the Haymarket at the age of twenty-four with such success that the following year he was appointed musical conductor to that theatre.

That there was little wrong with his commercial instincts is also shown by the fact that he had opened a music shop in the Quadrant, Regent Street, shortly before the Haymarket appointment.

Lee must have had a very restless nature, for he never stuck to anything for long. The story of his life is a scrap-book of new undertakings. In 1829 he joined with the singer Melrose and John Kemble Chapman in an enterprise that was to popularize English opera. For this purpose they leased the Tottenham Street Theatre; but the project was abandoned by Lee after only one year.

The same thing happened when he became co-

Our lit-tle pigs lie on ve-ry good straw, Straw eor aw + aw-shindandid-dle
 daw. Our lit-tle pigs lie on ve-ry good straw, Lil-li-bul-le-ro, lil-li-bul-le-ro,
 lil-li-bul-le-ro, lil-li-bul-le-ro, My dad was a bon-ny wee man. Man O an +
 an shandandid-dle dan, My dad was a bon-ny wee man.

lessee with a Captain Pollitt of Drury Lane Theatre. This partnership too lasted only one season, and in 1831 we find Lee directing Lenten oratorios at Drury Lane and Covent Garden. Thus showing that he had not entirely severed his connection with the former.

The year after that he was made composer to and musical director of the Strand Theatre. This post he held for quite a long time, and it was not until 1845 that he moved on to a similar job at the Olympic. It is true that he became part proprietor of the Abbey Street Theatre, Dublin, in 1837; but it is unlikely that he relinquished the London appointment on this account. The last we hear of him is at Vauxhall in 1849 where he was conducting an orchestra.

The plays for which he wrote the music have long since passed into oblivion. The titles are typical of his day. 'The Sublime and the Beautiful', 'The Nymph and the Grotto', 'The Devil's Brother' (mainly taken from Auber's 'Fra Diavolo'), 'Auld Robin Gray', 'Good Husbands Make Good Wives', 'The Fairy Lake' are but a few of them.

Like many another musician before and after him he wrote a book. It was called 'A Complete Course of Instruction for Singing', and an edition was published in London in 1872.

Lee married Mrs. Waylett, a popular soprano who had separated from her first husband in 1822. He was extremely devoted to her. So much so indeed that the shock of her death on 26 April 1851 was something from which he never really recovered. Without her life had no further interest

for him, and he gradually pined away until six months after his wife's funeral he too was in his coffin. A man quite young in years who had nevertheless crowded much into his short life. Not a very notable figure in the musical world by present-day standards perhaps, but one who brought pleasure to thousands in his day.

Available relics of Lee the composer are scanty. Two of his manuscripts are possessed by the British Museum. RCM 325 is a fragment for chorus and orchestra from a piece called 'Lo Zingaro'. It is dramatic in a Weberian manner, commonplace and quite without interest. Of greater musicological value is 'The Little Pigs' (RCM 326), a glee for treble, tenor and bass, of which the top line and first verse are shown above. There is nothing worth reproducing in the lower voice parts and piano accompaniment. The sign O indicates a snort and the + a whistle. Later verses go thus:

Verse 2

Our little pigs eat the best of prates,
 Prates O ates + ates, shin dan diddle dates, etc.

Verse 3

Our little pigs make the best of Bacon,
 Bacon O acon + acon, shin dan diddle dacon,
 etc.

Verse 4

And there's an end to our little song,
 Song O ong + ong, shin dan diddle dong, etc.

Many will observe a pronounced family likeness between this glee and a traditional pig-song that became popular in the thirties.

A Belgian Enterprise

By JOHN LADE

ASK the average music-lover what he knows of Belgian music and he will usually reply, 'Oh, Grétry, César Franck', and then after a moment's hesitation, particularly if he happens to be an organist, he will add 'Jongen'. Two of these, Grétry and Franck, stand as French composers rather than Belgian. Admittedly they came from Liège; but it was in France that they worked out their careers and won their fame. Jongen is almost the only living Belgian musician to achieve popularity in England; he, too, only modestly represents Belgium, for he is an eclectic composer of sound workmanship but no great individuality.

Yet Belgium, small though it is, has shown a renaissance in the last fifty years that brings her back on the international scene, if not in the supreme position she occupied five hundred years ago, certainly as a musical force deserving serious consideration.

Among the composers who have come to maturity in this century four who studied with Paul Gilson (1865-1942) have established themselves, and are building up a steady reputation outside Belgium. Marcel Poot (b. 1901) the present director of the Brussels Conservatoire is already known in England for his 'Overture Joyeuse'.

Francis de Bourguignon (b. 1890), once an accompanist to Melba, has written large orchestral works and some very successful smaller ones including a specially effective string trio. André Souris (b. 1899), President of the Belgian section of the I.S.C.M., is an independent composer, something of an experimentalist, who was at one time considerably influenced by the surrealist movement, and has been remarkably successful as a composer of film music. His list of works is too long for any detailed consideration; but mention should be made of his exquisite 'Comptines pour enfants sinistres' for voice and instruments. Lastly in this group of Gilson pupils comes Jean Absil (b. 1893) who of all present-day Belgian composers has gone farthest towards achieving an international reputation. Absil was slow to find himself as a composer and was little-known until 1927 when his first works began to appear. Since then his music has been performed in all the most important musical centres—his fairy-tale 'Peau d'Âne', for example, has been given at theatres in Rome and New York, and his second string trio has been played several times in England and is published by Chester of London. Another composer of the same generation, less well known, is Raymond Chevreuille (b. 1901), a self-taught, curiously aloof personality whose works have several times made an impression at I.S.C.M. festivals. Chevreuille, a balancer at the Belgian National Radio, is a prolific composer and his music shows a great deal of imagination and a wonderfully controlled sense of style. No more than mention can be made of certain other composers born near the beginning of the century, but who have all produced works worthy of notice and should be watched by keen followers of modern music—René Bernier (b. 1905), Albert Huybrechts (1899-1938), whose beautiful violin and piano sonata was given in London recently, and Gérard Bertouille (b. 1898). These composers have provided the foundation of the Belgian musical renaissance. Younger men like Camille Schmit (b. 1908), Pierre Froidebise (b. 1914), both from Liège, David van der Woestyne (b. 1915), Victor Legley (b. 1915), and Marcel Quinet (b. 1915) have all produced promising works and are upholding the progress of the former generation.

The Belgians are perhaps just as slow as we are in England to appreciate the works of native composers, and it was an excellent gesture on the part of a Ghent publisher, in 1939, to start issuing a series of piano sonatinas by Belgian composers.* The first few works have been followed by successive batches, so that the total is now approaching forty. Most of the composers who have contributed so far to the series are little known, many of them being teachers in conservatoires; but there is a sprinkling of more famous names such as Jean Absil and Marcel Poot, already referred to above, Flor Peeters (b. 1903) the renowned organist of Malines Cathedral, and Marinus de Jong (b. 1891) from Antwerp.

The Absil work appeared in 1939 with the subtitle of 'Suite Pastorale' op. 37 and consists of three picturesque movements. 'Day Break', 'Plains and Woods' and 'Country Round' are

titles which cover the conventional three-movement sonatina. There is nothing conventional, however, in Absil's themes, his rhythms or his harmonies; the work is refreshingly original, not very difficult but sufficiently interesting to justify inclusion in a concert programme. It is the sort of work that one meets too rarely nowadays, for it could be given to a promising child pupil but would in no way bore a grown-up. The 1939 issues also include more conventional works by de Sutter (director of the Ghent Conservatoire), Volleman, Jos, van Roy and a most pleasant one by Ph. Mousset about whom, unfortunately, I know no more than that this is his op. 24. There are the usual three movements, but in the form of a Duetto, a Canzona and a lively rondo.

The experiment evidently having proved worth continuing these first sonatinas were followed in 1941 by others by Meulemans, Flor Peeters (two), Omar van Puyvelde and van Eechaute. Arthur Meulemans (b. 1882) has written music of all kinds, much of it on a big scale, including operas, oratorios and music for the open air following the tradition established by Pieter Benoit, so that it is not surprising that his seven-page four-movement sonatina lacks development and is little more than a succession of rather scrappy ideas instead of a clearly-conceived miniature. Its numerous harmonic difficulties and sudden changes of time make it definitely not beginner's music; yet there is not enough interest to hold the attention of an older player for very long. Flor Peeters, on the other hand, has had considerable experience of writing for children and his two sonatinas are full of melodic, rhythmic and harmonic interest; the minuet from op. 45 is a little gem. These again would be as much appreciated by grown-ups as by children. Van Eechaute, a winner of the Belgian Prix de Rome, produces a more extended work of fourteen pages and shows an excellent sense of keyboard style, and his finely organized movements grow naturally and hold the interest. There are no big stretches and the music lies easily under the hands, so that it could comfortably be played by a child of higher or intermediate standard; or it would make an interesting recital item for an enterprising pianist who was content to display his musical rather than his gymnastic abilities.

And so the enterprise has gone on until by 1951 it makes a small library. Not every work is a success by any means; in fact, quite ten in the series are commonplace, and, perhaps because the composers were misled by the implied educational interest, too often imitative of the poorer academic writers of the nineteenth century. Yet, besides the composers I have already named, René Barbier, Marinus de Jong, Joseph Ryelandt and Godfroid Devreese have also produced interesting, if rather more conservative, music. The publishers should be commended firstly for promoting so much work by living composers, secondly for doing their best to ensure that the atmosphere of the schoolroom is kept out. All the works I have mentioned are successful in this respect, so that they should attract not only teachers but enterprising amateur pianists as well; it is, in fact, a scheme which one of our English publishers would do well to follow.

* Distributed in England by Hinrichsen Edition.

The Musician's Bookshelf

'Toscanini.' By Howard Taubman
[Odhams Press, London, 15s.]

'Fritz Kreisler.' By Louis P. Lochner
[Rockliff, London, 25s.]

No need to open either book with the usual misgivings. Mr. Taubman and Mr. Lochner are competent writers who rarely allow their admiration to exceed bounds. Their artistry is not of the decorative kind; it lies in the smooth sequence of narrative, incident and vignette of character, and in a text that commits no fault of writing.

After fifty pages of Toscanini we may perhaps ask whether the chronicle is interesting to read. Perhaps nobody could make it a gripping story, given the inevitable pattern of Toscanini's life. One episode after another is a case of 'Toscanini insisted, and either had his way or walked out'. Even the Sicilian Mafia, demanding its encores in 'Cavalleria', withdrew its enmity in the face of his calm defiance. He stood up to the Fascisti, and received physical violence; and he stood up to Wahnfried. When the Nazis came in he took Germany off his visiting list; instead, he went to Palestine. From the first he was marked out for the supreme places by his natural gift and his integrity. His unbending will may add many a picturesque detail; but it has always been the servant of greater forces within the artist. For two hundred and fifty pages Mr. Taubman dutifully sets forth stages and events. Finally he adds special studies under the chapter headings of 'Conducting—A Way of Life'; 'Rehearsals'; 'It is Mutual' (likes and, inevitably, dislikes); 'Musical Values' (Verdi and Wagner in the opera house; Mozart, Haydn, Beethoven, Schubert, Brahms and Debussy in the concert-hall); 'Away from Music', 'At Home', 'Italy' (his return after the war, and his love of country); and 'Estimate', a short, well-done chapter.

Here are some anecdotal pickings. Toscanini owns an orange grove, presented to him on his first visit to Palestine; when he came back, years later, they gave him some of his own oranges. Once in Palestine the hall was one where many caged song-birds were kept; despite the manager, they were still there when rehearsal began. Toscanini did not seem to mind the competing noises; presently he stopped and said: 'Please, why can't you sing like those birds?' Are the Swiss a musical nation? When he was conducting at Tribschen in 1938 'steamers on Lake Lucerne were diverted, cars were re-routed, church bells were hushed and even the cows in the nearby fields were stripped of their little bells'. It may interest some purists to know that, while Toscanini dislikes the re-scoring of the masters by other hands, he does plenty of his own. What he hates above all is an arbitrary effect of slow and fast, loud and soft, that is not in the score. He always goes to the original, and abides by it.

There is an index. It has been compiled as if the craft of indexing did not exist. For this and other reasons much information that should be easy to get at comes only by searching. Christmas com-

petition: hand six copies of the book to six people and set them racing to discover: (1) in what years did Toscanini conduct at Bayreuth; (2) of what famous works did he conduct the first performances; (3) when did he first conduct in England? The times taken should be interesting; of course the winner keeps her copy.

Kreisler's, too, is a success story. From early manhood he was marked out for the high places, and there was never any doubt of his permanently occupying them. Thus a large part of Mr. Lochner's book is a tale of glory: of a fine man and a fine life. If it makes more variegated reading than the book on Toscanini it is not because Mr. Lochner uses a highly accomplished pen—no doubt of that—but rather because he has been happy in his amassing of Kreisleriana (and that in spite of disaster at the chief source of supply: Kreisler's Berlin home was destroyed in the war, and with it records and mementoes that would have brought much substance to the chronicle). It may be, too, that a violinist's existence leads more readily than a conductor's into strange corners, crises and contretemps. Further, Kreisler is a very congenial person; people are anxious to talk and write about him; his accompanists alone contribute a chapter of eager story and tribute. The narrative is long—three hundred and fifty pages—and it contains many *trivia*. It also contains considerable items of biography and character that will be unknown to most of Kreisler's English audience, for whom he was just a platform charmer.

First is Kreisler's work for charity. All his life he has played for the benefit of the needy, destitute, hungry, and orphaned; and two wars gave him plenty of such employment. When America became a belligerent in 1917 a malicious campaign against him as a former Austrian officer compelled him to give up a contracted concert tour; but he still went through with his charity engagements. In his published apologia of November 1917, a noble document, he said:

The bulk of my earnings, however, has gone to the Brotherhood of Artists, founded by me for the purpose of extending help to stranded artists and their dependants regardless of their nationality. For fully three years my contributions were the sole and unique support of seventeen British, Russian, French and Italian artists and their entire families who found themselves stranded and utterly destitute in Austria at the outbreak of the war.

For forty years Kreisler collected treasures of early printing and illuminated manuscripts. In 1939, foreseeing danger, he shipped the property to London, the Nazis permitting the transfer only on condition that the proceeds of any sale should go into their funds. Ten years later, there being no Nazi funds, Kreisler gave the collection, for sale, to a New York charity, and the auction realized some thirty thousand pounds. The catalogue itself is a collector's piece. The tale of charities is endless. Once when Mr. Lochner called at the Kreislers' he found them possessed of two thousand pairs of shoes for destitute German children.

Chapter-headings include: 'Music and Life' (an essay written by Kreisler in 1921, here reproduced in full); 'Kreisler's Recordings' (including some for player-piano, for he is an accomplished pianist); 'Kreisler's Best Friend' (his manager, Charles Foley); 'Kreisler and his Accompanists'; 'Kreisler's Violins' (Stradivarius, Guarnerius, etc.); 'Colleagues of the Bow' (twelve of them: no artist ever had a better press); 'Hobbies, Habits and Mistaken Identities' (he has been taken for a motor manufacturer, a football coach, and Puccini); 'Twilight' (1945-1950); and 'Seventy-fifth Birthday' (2 February 1950). The final lists cover his compositions, his recordings, and books and articles where Kreisleriana abound.

In a chapter on the mis-named pieces ('Pugnani, arr. Kreisler', and a dozen others) the *Sunday Times* controversy with Ernest Newman is reproduced. It is a pity that the wise and wary Mr. Lochner so mistrusted the strength of Kreisler's case as to come to its aid; the footnote on p. 299 is not to his credit. *Apropos*, Kreisler is reported as saying (p. 107): 'Elgar often told me that his Enigma Variations for orchestra were inspired by his hearing some of my transcriptions.' The Enigma was composed in 1898-99, and not until after Kreisler's arrival in 1902 could Elgar have heard any of the pieces; they were not published (pp. 95 and 117) until 1910. Elgar was himself a bit of a hoaxer. There is another strange conflict of dates on p. 19.

However, Kreisler and Elgar were companions in a fair bondage. What Lady Elgar was to the composer, such was Harriet Kreisler to the violinist. 'Harriet' has her special chapter; but from p. 71 she is in every chapter, as good as gold. When Queen Alexandra invited Kreisler to tea at Buckingham Palace he declined; the invitation had to be repeated 'for Mr. and Mrs. Kreisler'.

W. McN.

'Stravinsky in the Theatre.' Edited with an Introduction by Minna Lederman

[Peter Owen, 21s.]

Jean Cocteau and George Balanchine; Ernest Ansermet and Pierre Monteux; Aaron Copland, Darius Milhaud, Carlos Chavez, Leonard Bernstein—a symposium numbering these among its participants is rich indeed. This American book further gains in that its eighty-three illustrations include not only the familiar and seemingly inevitable portrait-sketches by Picasso, Cocteau, and Stravinsky himself, but also some extremely interesting photographs of persons and theatre productions. Yet initially one has misgivings. Can the product of so many hands be shapely, or is the reader to be plunged into a sea of tedious tributes? Does not the title impose an artificial constraint on the discussion of Stravinsky? Miss Lederman, an experienced editor, sets such doubts at rest. Each contributor has something different and (to varying degrees) something significant to say. As to the apparent shackles imposed by the title of the book, they are not felt: there is, indeed, a case for maintaining that (apart perhaps from the Symphony of Psalms, the Mass, and the Symphony

in Three Movements) all Stravinsky's major works have been written for the theatre, besides all the minor works that were either intended for the stage or have been adapted for it. The warning is necessary, however, that not all the contributions to the book are original: Cocteau's, for instance, turns out to be his much-quoted account of that stormy first hearing of 'The Rite of Spring', and there is a twenty-four-page extract from the American version of Stravinsky's own 'Chroniques de ma vie'. (The composer's remarks on opera and music-drama in 'The Poetics of Music' would also have been relevant, but did not perhaps lend themselves so easily to quotation.)

The book's three main sections are entitled 'Reminiscence', 'Appreciation', and, between these, 'Studies of the Music'. Under this last head Arthur Berger writes on 'Music for the Ballet', Ingolf Dahl on 'The New Orpheus', Balanchine on 'The Dance Element in the Music', Robert Craft on 'Music and Words' (Stravinsky's non-theatrical works here receiving more than a cursory attention), and Nicolas Nabokov on 'Stravinsky and the Drama'. None of these writers takes up the trenchantly critical attitude towards Stravinsky which blows like a grateful breeze through Eric Walter White's books on the composer. Even Mr. Nabokov, no idolater, can write of Stravinsky's 'infallible' sense of proportion, time and form, and Mr. Balanchine asserts without stooping to argument that 'as an organizer of rhythms, Stravinsky has been more subtle and various than any other single creator in history'. Mr. Berger, being a composer deeply influenced by Stravinsky (as well as a music critic for the *New York Herald-Tribune*), might have taken up an uncomfortably reverential attitude towards his subject; happily he has not done so, and his substantial essay is ably thought out and well written. Much has been written on the apparent contrast between the early big-noise Stravinsky and the later lean neo-classical Stravinsky; Mr. Berger goes further, persuasively suggesting that from 'The Card Party' (1936) onwards there has been a reassimilation—but at a new level, 'dialectically' in the Marxist sense—of elements of the earlier manner.

Mr. Berger's essay cannot have been written much later than 1947 (for he refers to 'Orpheus' as still to come), but is by no means out-dated. Sometimes, however, he seems to be forcing his point. While discussing the importance of *ostinato* in Stravinsky's music he quotes a passage from 'Pulcinella' in which the tonic note is retained in the accompaniment even when the melody ('Se tu m'ami') seems to demand dominant harmony. Mr. Berger speaks of this retention as an *ostinato*; but Stravinsky is here simply using an inverted tonic pedal; an *ostinato* must have rhythmical significance, and this has none—any more than has the tonic pedal in the concluding eight bars of 'The Firebird'. At another point Mr. Berger wishes to claim for Stravinsky an unusual capacity for spinning out a melodic line 'subtly and adventurously', and quotes an example from the 'Pas d'action' in 'Apollo Musagetes'. But this quotation is actually made up of two phrases, one on the first violins and then another on the violas; Mr. Berger does not give any indication of

this fact, and links the two phrases with a tied D in the middle of the treble stave, to which nothing in the score (fig. 29) corresponds.

In this last quotation, the B natural in the third bar should be B flat; and several of Mr. Craft's music examples likewise need correction. In the second bar of his quotation from 'The Nightingale', A sharp should be C sharp (and the word 'rassonnés' should be 'rassemblés'). In his example from 'The Wedding', all the B's (and not merely some) should be flattened. Changes of time-signature have been omitted from his extract from 'Persephone'. In one of his quotations from the Mass a triplet-sign is misplaced, and in another he fails to make clear that the middle line is choral, not orchestral. The music examples throughout the book, though plentiful, have a further fault in that instrumentation, phrasing and directions of expression are mentioned by some contributors but omitted by others.

The book makes a serious attempt at documentation. There is a date-list of Stravinsky's life, a table of 'original productions' of his stage works, a discography of his music (not merely his theatre music), and a Stravinsky bibliography compiled by Paul Magriel. This bibliography contains more than six hundred references to books and periodicals, but, despite the publisher's claim, it is not to be taken as complete. One notices the omission of 'Music in the Modern World' by Rollo Myers, 'Music and the Dance' by Edwin Evans, and Arnold Haskell's 'Balletomania', all of which have at least as much to say about Stravinsky as certain of the other works cited; also omitted are certain sources mentioned in books about Stravinsky by Eric Walter White and Frank Onnen.

The table of stage productions generally specifies the company producing and not (unless the name is identical) the theatre; but, confusingly, the London version of 'The Fairy's Kiss' is listed under Sadler's Wells, and 'Scènes de Ballet' under Covent Garden, though in fact the producing company (and the choreographer, Ashton) was the same. The table errs in calling Leningrad 'Petrograd' as late as 1927, and in giving the first performance of 'Oedipus Rex' as Vienna, 1928: Paris saw the work in the previous year, as is indeed noted on another page of the book. It is a pity that this table lists each production with its year only, not its exact day, and that the book lacks both an index and a list of plates. The spelling 'Stravinsky' is used (the composer's 'Strawinsky' being indeed a perverse choice for someone who has adopted American nationality); titles of works are given throughout in French except for 'Apollon Musagètes'—which, with both the *grave* accent and the final 's', is neither French nor Greek.

Yet, despite imperfections, here is a stimulating and valuable contribution to Stravinsky studies—modestly priced, too, for such a handsomely-produced book. Its subject is specially topical because of 'The Rake's Progress', though the book refers to this only in vague foreshadowings. The contributors are in a strict sense narrow-minded: their concern seems to be more with the relation of Stravinsky to themselves, and of the Stravinsky of one date to the Stravinsky of

another date, than with the relationship of Stravinsky to the wider world, musical and non-musical. A broader, more sociological consideration of the composer would perhaps not have seemed quite in place in this book—yet we in Britain might have welcomed its possible aid in explaining our peculiar lack of *rapprochement* with the composer, apart from a small circle of devotees. In our concert-halls, only 'The Firebird' and 'Petrushka' (both forty years old) have attained the status of repertory items, though the shortage of good pieces for strings has helped to thrust 'Apollo Musagetes' into recent prominence. With ballet audiences 'Petrushka' is a firm favourite, but 'Apollo Musagetes' and 'Orpheus' have been presented only in brief visits by foreign companies, and only one Stravinsky work ('Scènes de Ballet') has been given by the Sadler's Wells Ballet since the war. The semi-operas 'Oedipus Rex' and 'Persephone' have been rarely performed here, and never staged. One notes further that London is *not* among the nineteen European cities for which 'The Rake's Progress' is scheduled. Evidently we accord Stravinsky prestige, but not performances.

Why is this? Are we, the musicians and the public, to blame? Or is there in Stravinsky's work since 'The Wedding' a remoteness, coolness, even perversity that indicates a suppression or a deficiency in artistic creation? Pondering the question, the reader may recall Mr. Nabokov's note on 'Orpheus':

Orpheus has just been torn to shreds by the Thracian women or, as Stravinsky's music and Balanchine's choreography suggest, a bloodless, inevitable, and dispassionate operation has been performed on the body of hopeless Orpheus. Bloodless, inevitable, dispassionate? As an analyst of Stravinsky's music, Mr. Nabokov perhaps penetrates deeper and more critically than he knows.

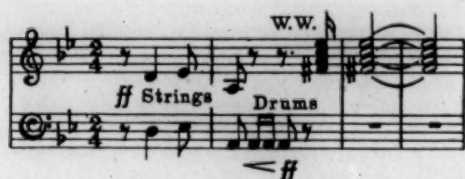
ARTHUR JACOBS.

'Musical Manuscript.' By H. A. Chambers

[Curwen, 5s.]

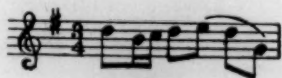
For thirty years the standard book has been the primer 'Musical Notation' by H. Elliot Button, published by Novello and still available at four shillings. Mr. Chambers is by now an older hand than Button lived to be, and has consequently worked out a longer list of tips worth giving to the amateur; moreover he concerns himself with some points of penmanship which Button left to the engraver's reader. The two experts agree, as one would expect, in their basic practice, for their aim is clarity and their approach to it through common sense. No doubt many who read will wonder whether it was necessary to explain so much that seems obvious. If they were to spend some time among the manuscripts that arrive at a publisher's office they would know the reason. Some composers of good standing need a deal of touching up before they go to the engraver.

First rule: use the crotchet as your pulse unit, unless there is a special reason for using the minim or quaver. In general this means discarding the ancient superstition of using quaver beats in slow music. Observe the following:

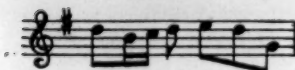


and then look at bars 9 and 10 of the 'New World' symphony. Look also at the last pages of the Enigma Variations, where Elgar's use of the semibreve as his unit makes nothing easier for anybody.

Second rule: use quaver-links and the like to show beats, slurs to show phrasing. That is, write:



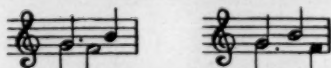
and not



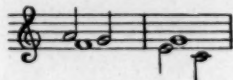
And you will get a bad mark if you write:



You must not put notes of different lengths on the same stem; but Mr. Chambers permits these:



Much is said about accurate ranging, a practical need to which most composers are completely indifferent. It becomes practical if your manuscript is to be used in actual performance. Here is a point that most of us would overlook:



The shifting of the semibreves to the right tells the eye that they do not belong to the stems.

When unaccompanied choral music is shown in piano score 'for rehearsal only' it is often wrong in practice to transfer all the vocal notes as they stand; the compressed score is for playing, and must be playable. To this an old choral-society accompanist cordially agrees.

In piano music, don't be afraid to change a clef. Writers of keyboard music seem reluctant to ask the left hand to play from the treble clef, or the right hand from the bass. Have they never played piano duets? As for changing a key signature, some composers, it seems, would rather cheat at cards than give us sight-readers this little bit of help. Mr. Chambers quotes a passage from a piece by Brahms with a three-sharp signature that goes into F sharp major. With a six-flat signature the given four bars would need only seven accidentals; but Brahms sticks to his signature, grinds his teeth and writes forty-three sharps, flats and naturals.

These random notes give but a few samples from Mr. Chambers's wide and varied range of practical tips. One good point is that his hundred examples are all shown in hand-script, and the writing is itself a lesson.

W. McN.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'Song, Dance and Customs of Peasant Poland.' By Sula Benet, with a Preface by Margaret Mead. Pp. 237. Dobson, 18s.
- 'The Songs of Delius.' By A. K. Holland. Pp. 56. ('Musical Pilgrim' series.) Oxford University Press, 3s.
- 'Opera for Amateurs.' By Frederick Woodhouse. Pp. 93. ('Student's Music Library' series.) Dobson, 6s.
- 'Hugo Wolf.' A Biography by Frank Walker. Pp. 502. Dent, 36s.
- 'Reflections on Music.' By Edwin Fischer. Pp. 47. Williams & Norgate, 5s.
- 'Scientific Piano Tuning and Servicing.' By Alfred H. Howe. Pp. 267. New York: Alfred H. Howe; Birmingham: Edward W. Organ, 45s.
- 'The New Opera Glass, or Opera as she is wrote.' By Fr. Charley, with an Introduction, Notes and Additions by Robert Elkin. Sylvan Press, 5s.
- 'Vocal Technique.' By Percy Judd. Pp. 141. Sylvan Press, 10s. 6d.
- 'The Orchestra.' By H. S. Williamson. Sylvan Press, 2s. 6d.
- 'The Year's Work in Music,' 1950-51. Edited by Alan Frank. British Council, 5s.
- 'Haydn: A historical and psychological study based on his Quartets.' By Robert Sondheimer. Pp. 196. Edition Bernoulli.
- 'Handbuch der Musikalischen Akustik.' By Heinrich Simbriger and Alfred Zehelein. Pp. 272. Verlag Josef Habbel, Regensburg.

Foyer

On the handsome cover of no. 1 (Autumn 1951) the sub-title is 'A Quarterly of Music, Opera and Ballet'; and the price is handsomely stated to be seven shillings and sixpence. The names of the editorial board are a guarantee of quality. Sacheverell Sitwell is chairman, Michael Wood managing editor; the others are Cyril Beaumont, B. Ifor Evans, the Earl of Harewood, Arnold Haskell, Edward Sackville-West, Sir William Walton and Sir Stuart Wilson. Paper is sumptuous; the many pictures are striking, significant, amusing, or just beautiful, the last being the chief class. Mr. Sitwell, in introducing the journal, explains its aim—'to inform and entertain', and next to promote discussion; hence 'Foyer', the place where we meet to talk while the impression of music or dance is fresh upon us. Five articles have a musical theme: Ralph Vaughan Williams, by Stuart Wilson; 'The Pilgrim's Progress', by Dyneley Hussey; 'Katya Kabanova', by Rafael Kubelik; Thomas Goff's Clavichords, by Sacheverell Sitwell (Goff being their maker); this year's I.S.C.M. Festival, and the first performance, at Darmstadt not long before Schönberg's death, of 'The Dance round the Golden Calf', a half-hour scene from his opera 'Moses and Aaron' (described by Hans Stuckenschmidt as 'An appallingly difficult score, strictly twelve-note'). There follow five articles concerned with ballet, including some curious pictorial items from the diary of a pupil of Taglioni's. There is also a comical picture of Little Tich as a Spanish dancer. Why? Because whenever Nijinsky and Diaghilev came to London they would (says Lady Juliet Duff) get tickets for Little Tich and sit spellbound.

Foyer is decorative and high-toned. But these qualities are not a cloak for emptiness or pretentiousness within; the words to be read would form a good magazine issue even if cheaply got up. The publishers are Staples Press Limited. Orders should be addressed to Foyer, 14 Great Smith Street, London, S.W.1. Annual subscription 34s.; one issue 8s. 6d., including postage.

Round about Radio

By W. R. ANDERSON

I HAVE so great a tenderness for the 'Beggars' Opera' that I came to the 'concert version' with misgiving. Still bounteous and bright is my memory of the production at Hammersmith in 1920 (1,463 performances: I knew a person who attended over four hundred of them, going pretty regularly three times a week). The singers did not sound quite at ease. Perhaps those who charmed us thirty years ago did not attain full ease all at once. Many weaknesses of radio shows lie in their lacking the run which in the theatre makes for smooth production: and in any case it must be difficult to get up steam in a studio performance. All we got was a selection of the songs, each prefaced by an annotation describing the action at the moment. As the songs are so short, there was too much talk to too little singing: but that, it seems, could not be helped. I think there can be no doubt that we have very few artists able, on quick command, to give anything like the quality of work we got at Hammersmith; but as ever, one feels the hopelessness of conveying to those who missed it the flavour of a cherished, antique treat. We old-timers can become (so the young fail not to let us know) rather a nuisance, with our reminiscences of perfection. Yet I take leave to doubt if anyone can now touch Ranelagh's poise, or the fierce little blazes of the Mrs. Peachum of thirty years ago.

We cannot now expect singers, however willing, able and tasteful, to be actors with every faculty: few, even, can act with the voice, which is the first requisite for radio. As in opera, there are so few means for gaining experience in musical plays. The old touring system is gone, and the needs of radio require too few singers to attempt too many kinds of art. Television may help to restore the balance: may even in time produce a breed of actor-singers, who may by their wider, deeper skill refresh the viewless art. As I don't attend upon television's development, I must rely on respected (which means, selected) colleagues to tell who and what is growing up in that department.

Austin's 'Beggars' Opera' arrangements did not come out so well in the broadcast as they used to in the theatre: the balance was not so good, either among the instruments, or with instruments and voices. Broadcasting still tends to underplay accompaniments. Much of the piquancy of the delectable treatments lies in the orchestration—the phrasing, the curves and cadences. Nigel Playfair's stylized production is only one way of doing the ballad opera; the *Radio Times* writer mentioned also Dent's, and Britten's. The latter I dislike: the former I have not had the pleasure of hearing. I should much enjoy that, for Dr. Dent is one of our real scholars, between whom and the occasional froward would-be 'editor' of a classic a gulf yawns (as do some of us at the latter's efforts). There is all the difference in the world between the expert musicologist and the person, sometimes given a 'friendly lead' by a too indul-

gent B.B.C. controller, whose taste is not in proportion to his energy, and in whom arrogance takes the place of wisdom. In our general sense of gratitude to the Third Programme we should not lose sight of the danger, where so many young workers are active, with perhaps not sufficiently strong older hands in command, of the pursuit of rash experiment, or fancy. I have mentioned the rather absurd cult, for a time, of one type of voice—a type which quickly palls. There have also been unfortunate 'editings' also, which I have not failed to mark. We should not pass them without reprobation, should we be convinced that they are in some way defective. We distinguish between the value of presenting old music in original conditions, and the passion for meddling felt by some enthusiasts, not sufficiently chastened by modesty, informed by grace, or qualified by ripe musicianship and musicological knowledge. Those of us who have spent a lifetime in research and book-writing know how to value, and even revere, true scholarship, which time must test and approve.

Rameau's 'Hippolyte et Aricie', ably sung, was a treat. It is always hard to realize how surprising such music was, in its day. No wonder Rameau got into the Lullist-wars: no wonder, either, that, though coming so late to opera and consequently going further in 'Hippolytus' than anyone could then have expected, he did not keep on growing: the Court saw to that. He was a theoretician, too, and many people have never been able to allow that the investigator in science may also be a creator. (If anyone wishes to find something to forgive Rameau for, the added sixth might be suggested: these 'popular music' bands have made it the most detestable device to which the witless unmusical can cling.) It is fascinating to go along with the experimenting Rameau here, and enjoy his melodic flashes, the sometimes tentative exploring of recit-cum-air avenues, the way he allows himself a momentary orchestral furore. One forgets the poor stories, the sad libretti, the too great readiness to sacrifice the poetic spirit to musical opportunities, for the conception sounds splendidly fresh to us.

Besides Nielsen's 'Four Temperaments' symphony (No. 2: 1900), we had an ingenious, clean-cut chaconne of his for piano. The 'temperaments' are the choleric, sanguine, and so forth, of the ancient fanciful definition. His quick changes of episode keep his sometimes commonplace material from wearying. His waltz is not very fresh, but he can hold a long sostenuto melody, gracefully meandering. Gosta Nystroem's viola concerto was well upheld by Christian Esbensen: the music has strong carrying-through resource, in a restless but not ugly style.—Maurice Johnstone's 'celebration' overture, 'Banners', turns old tricks neatly: syncopation, plus the 'peaceful English' spirit, with just a trace of the Northern iron, is the recipe for a bit of tasty cookery.—Ian Parrott's short piano rhapsody,

'Westerham' (a wedding souvenir), rippled over from Wales, sprightly with bird song and other graceful figuration. Why can't we have more new piano music that is as cheerful?—The Swede Karl-Birger Blomdahl's symphony no. 3, called 'Facetter', is a single movement in five sections, each exhibiting a facet, the composer implies, of his material. This sort of writing is about today's limit, and far beyond mine, so I pass on to Messiaen's 'Cinq Rechants', for twelve mixed voices: mostly vivacious pieces, some seeming quite merrily mad, inspired, we were told, by troubadour songs, and Peruvian and Hindu music: a queer medley. I got, of course, no idea what the words were about. There is a lot of *p*-and-*f*, quick-and-slow, lively variety, and his odd melodic system contains big jumps. Good fun, for once.—Another of these recordings from the Frankfurt I.S.C.M. Festival was of Apostel's nine variations on a Haydn theme, op. 17. Again there was fun—chiefly for the composer—in clever little wild cameos with cut floriations, many seeming to have small relation to the theme, and of course highly incongruous with Haydn's harmony. Study of the score might well show the theme as more than the rather isolated peg that it seemed, on this hearing. But few of us will ever come across the scores, or get re-hearings, of such music. And how many of us can truthfully say we want to live with this stuff?

Of one I.S.C.M. work I could hear only a part: I shall try it again, if it turns up—Carl Orff's 'Catulli Carmina'. We had another cantata or suite of his some time ago, I recall. Into my brief listening-space, this time, was packed an abundance of roaring, shouting, ho-hoing and such-like goings on. I'm afraid this is more of that Germanic neo-primitivism, for the bases of which overhaul your study of that strange people's dichotomies—handily to be read about in Demiashevich's 'National Mind', or, even better, in Sorokin's two-volume 'Social and Cultural Dynamics'. I don't think we shall ever make much of a good deal of modern work without such philosophic aid. There are many other books, which I, for one, find fascinating and illuminating. The trouble is, to find time to read them all, and attend to the arts. Often, I prefer the print to the aural penance.

A Boccherini piano quintet in A, played by the Chigiano, proved a genial jog-trotter. Shostakovich's op. 57 seemed rather slight. Much of it is quiet, and all is easy on the ear. I found it a bit too rhythmically simple-witted for my liking.—Olga Coelho, to her guitar, sang a variety of cleverly-limned little scenes, with their pangs of love, tenderness and longing, which the rather sombre instrumental tone so well suits.

I wonder how many people who years ago met the cheery ditty 'Jogging along the Highway' knew that it was the work of the Bachian prophet Harold Samuel. Frank Sale, in a 'Those Were the Days' hour, threw off this, one of the best of all vagabond swings (compare it with the tush now going the rounds, on this theme), to the admiration, I dare avow, of everybody who knew

the old music-hall in its live and lovable days: not the half-dead mike-bloated corpse of today. (Do musicians know how bad these places are? Few, I think, can. They ought to find out how the other ninety-nine per cent of the people live—or perish. Going deeper into sociology and psychology as my days diminish, I am the more thankful that I have spent so much time in studying audiences: more, in the last thirty years, than in following the drama, I think. Few people know of some of the queer ways of cinema followers a generation ago. The fruits of these ways are now in our mouths: and pretty deadly is their flavour.)

William Wordsworth's oboe quartet in D is in two movements, lasting sixteen minutes. With its useful diversity of attacks and moods, mostly brisk, it seems rather a mixture: there is some of the amiable wildness wherewith, on the oboe (especially in Goossens's hands), you can't possibly go wrong, and a bit of more ingratiating melodiousness; but he doesn't make his tunes very convincing, for me, in shape or proportions: so that on the whole it is rather dull. So few composers nowadays seem willing, or able, to let themselves go on a real good old melodic rollick.—'Over the Sea to Skye', a ballad opera on the Prince's flight, has been put together by the American folk-enthusiast Alan Lomax from materials largely gathered by his own exertions. We are happy to find our friend thus engaged so profitably—save that the anti-romanticizing people get up and worry all of us who ever allow the words 'Bonnie Prince Charlie' to pass our doddering, sentimental lips.—I've been having a fine Scots wallow lately: for 'Marmion' was broadcast in a clever shortened form (by the admired novelist and playmaker, always enjoyed at Edinburgh Festival, Christine Orr). Ian Whyte's short incidental pieces had a firm grip of character. He writes some of the best music in this line that I ever hear.—How well Stanford's 'Requiem' stands up! Verdian colour and device are strong, and a French tinge is marked. More choral societies ought to look at this. Next year, 1952, will see celebrations of his birth-centenary.—Martinu's 'Comedy on a Bridge' is described as a 'radio opera'. It covers a wartime incident; written mostly in quick-fire recitative, with some few longer interludes, it is bright, tuneful music, when it gets going. I was stumbled, at first, by the guard's speaking, in his argument with a girl who sings: why don't both sing? Two other characters also speak: I don't see why.—Sir George Dyson's 'Concerto da camera' (twenty-two minutes) contains enjoyably vigorous, close-wrought music and a wintrily evocative middle movement: this attractive craftsman's work, which is likely to be heard a good deal, was partnered by Pamela Harrison's six Baudelaire settings for tenor and strings (the orchestra was that of her husband, Harvey Phillips). I liked her way with these subtleties. Most of us would have welcomed a synopsis of the poems, for even if we have a fair amount of poetry in our heads, in a general way, such music needs the closest attention to the mating of voice and verse. I thought Miss Harrison an unusually able hand-in-glove re-creator.

Patricia Neway, singing American religious songs, used powerful sustentation and easy, buoyant, light-driving rhythm, making some big, ripe climaxes. Listening to her 'spirituals' as arranged by Roland Hayes, I thought of happy days, a quarter century ago, when that graceful singer (himself a Negro) and Edna Thomas brought to many for the first time what might be called, after the pearl-designation, 'cultured' Negro music: not quite the natural product, but something naturally more accessible to concert-

room ears. Miss Neway also gave us some of old Billings's tunes: he is most enjoyable, I suppose, in the 'fuguing' ones. There was an early-psalter version of 'Vater unser' in 6-8, with a monotonously repeated rhythm which wonderfully raddled and ruined the great theme. As in so many musical walks, one might (and to my mind ought to) spend more time getting into the minds of the people who did these things, than in analysing the music they turned (or churned) out.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 19 January at 3 p.m., in the Organ Hall. The President will give an address and Dr. Harold Darke (organist of St. Michael's, Cornhill) will play some of the pieces selected for the July 1952 examinations. Admission free; no tickets required.

Choir-Training Examinations, May 1952

The Syllabus may be obtained on application to the College.

Christmas Vacation

The College will be closed from Monday, 24 December until Thursday, 27 December (*both days inclusive*).

Organ Practice

From 21 January to the end of March the charge is 2s. per hour. (*members only*). All reservations must be paid for at the time of booking.

J. A. SOWERBUTTS
(*Hon. Secretary*).

MISCELLANEOUS

Music in Church : Report of the Archbishop's Committee 1951

A copy of the Report has been received and it is hoped to make some comment in our January issue.

Festival Evensong was sung at Arnold Parish Church, Notts, on 20 October by the combined choirs of Arnold and Beeston parish churches. The music was taken from the R.S.C.M. 1951 Festival Book with the addition of Stanford's *Te Deum* in D flat. Mr. J. H. Alton conducted and Mr. R. G. Bell was at the organ. The service was repeated at Beeston Parish Church on 3 November when conductor and organist changed places.

The annual Festival of the Christchurch (New Zealand) Diocesan Choral Association was held on 5 October in St. Luke's Church. During the evening service Canticles were sung to Dyson in F and the anthems were Charles Wood's 'O Thou, the central orb' and Reginald Redman's 'Thou wilt keep him.' Mr. Kenneth Horn was at the organ and the Rev. R. P. Taylor conducted.

A recital was given at Brighton Parish Church on 17 October by the church choir and Mr. Gavin Brown, organist and choirmaster. The programme included Ernest Walker's 'Lord, Thou hast been our refuge', Purcell's Evening Hymn, Byrd's 'O Magnum Mysterium', Brahms's Rhapsody for Alto and Male-voice chorus, two chorale preludes by Parry and Franck's Fantaisie in A.

Carols will be sung by the Westminster Choral Society in Westminster Central Hall on 22 December at 7.0. Dr. George Thalben-Ball will be at the organ and Mr. Allan Brown will conduct.

Mr. Peter Goodman is giving a series of fortnightly recitals at Hull Parish Church. The programmes are of high standard.

A programme of chamber music by members was given at the presentation of certificates by the New York City Chapter of the American Guild of Organists on 16 October. Works played included a Divertissement for string quartet by Searle Wright, songs by Seth Bingham and Robert Crandell and a piano quartet by Philip James.

A recital of English Church music was given in St. Peter's Church, Abbeydale, on 10 October by the church choir and Mr. Cyril E. Fawcett, organist and choirmaster. The programme included anthems by Purcell, Wesley and Vaughan Williams and organ works by Oldroyd, Darke and Whitlock. Mr. Booth Unwin contributed bass solos.

Under the auspices of Blackburn Diocesan Choral Association, a choir of about 200 drawn from R.S.C.M. affiliated choirs in the area sang choral Evensong on 3 November in St. Aidan's Church, Mill Hill, Blackburn. Music by Tye, Walmisley, Purcell and Stanford was conducted by Mr. Robert Atherton, with Mr. Arthur Bury at the organ.

The Choir Festival at St. Andrew's Church, West Bromwich, Staffs, took the form of a recital of English church music on 4 November. Canticles were sung to Walmisley in D minor and the anthems were by Travers and S. S. Wesley. Mr. N. Cook was at the organ and Mr. H. W. Stubbington conducted.

At Chingford Parish Church on 18 October the combined choirs of the parish gave a recital of English church music. Messrs. S. R. Southgate, B. Rose and J. C. Jameson were the organists and Mr. L. W. T. Arkell conducted.

Mr. G. H. Sadler recently celebrated his diamond jubilee as organist and choirmaster of Trinity Church, Chesterfield.

A jubilee organ and choir recital was given in the Mariners' Church, Dun Laoghaire, on 15 October. Mr. F. C. J. Swanton played works by Bach, Guilman, Widor, Rheinberger and Swanton and the choir sang Franck's Psalm 150 and Beethoven's 'Hallelujah'. Miss Violet Byrne was soloist.

A Choir Festival was held at St. Helens Parish Church on 28 October. Music by Stanford, Travers and Walmisley was sung. A vocal and organ recital by Richard Shirtcliff and Mr. J. S. Shirtcliff concluded the day's music-making.

Brahms's Requiem was sung in Bishopwearmouth Church on 2 November by the Bishopwearmouth Choral Society. Mr. Clifford Hartley conducted.

At Dawlish Parish Church on 10 October the choir of the church with a string orchestra gave a recital which included four anthems by Purcell, Gibbons's 'Great Lord of Lords', Handel's 'Zadok the priest' and Holst's 'Let all mortal flesh'. Mr. W. J. Holman conducted and Mr. J. W. M. Price was at the organ.

Carols by Candlelight will be sung at St. Paul's Church, Onslow Square, on 16 December at 6.30. Mr. Allan Brown will be at the organ and will give a short recital of Christmas music at 6.0.

Appointment

Mr. J. Philip Marshall, Parish Church, Boston.

RECITALS

(SELECTED)

- Mr. Guy Michell, Clarendon Villas Mission, Hove—Grand Chœur, *Guilmant*; Allegretto, *Wolstenholme*; Andante religioso, *Rowley*; Toccata in G, *Dubois*.
- Mr. Clifford Harman, Harrogate Baptist Church—Concerto in B flat, *Handel*; Pièce héroïque, *Franck*; Prelude and Fugue in G, *Bach*; Toccata (Symphony no. 5), *Widor*.
- Mr. William Hardwick, Winchester Cathedral—Concerto in E flat, *Felton*; Fantasia in F minor and major, *Mozart*; Scherzo in G minor, *Bossi*; A Fancy, *W. H. Harris*; Finale (Sonata Britannica), *Stanford*.
- Mr. John Rollinson, Ilkeston Parish Church—Prelude and Fugue in D, *Bach*; Sonata in A, *Mendelssohn*; Sonata, *Elgar*.
- Christchurch Priory: Mr. Geoffrey Tristram (two programmes)—Prelude and Fugue in D, *Bach*; Fiat Lux, *Dubois*; Scherzo, *Bossi*; Toccata (Symphony no. 1), *Vierne*; Fantasia, *Mozart*; Pastorale (Sonata no. 1), *Guilmant*; Bell Rondo, *Morandi*; Toccata, *Mulet*.
- Mr. Norman Hill—Toccata and Fugue in D minor, *Bach*; Suite in D, *Stanley*; Pastorale, *Franck*; Marcia Eroica, *Stanford*; Pastorale, *Whitlock*.
- Dr. O. Peasgood—Toccata for the flutes, *Stanley*; Introduction and Fugue, *Reubke*; Prelude, Fugue and Variation, *Franck*; Rhapsody no. 3, *Howells*; Scherzo, *Whitlock*; Toccata in D minor, *Reger*; Introduction and Fugue on B A C H, *Liszt*.
- Mr. Alfred Batts, Banbury Parish Church—Toccata and Fugue in D minor, *Bach*; Prelude on Psalm 23, *Howells*; Bourrée (Concerto in B flat), *Handel*.
- St. Dunstan's Church, Liverpool: Mr. J. Stanley Shirtcliff—Allegro maestoso (Sonata), *Elgar*; Preludes on the Lady Margaret Hall Hymn Tunes, *Ernest Walker*; Divertimento, *Whitlock*; Preludes on Psalms 23 and 33, *Howells*; Adagio in E, *Frank Bridge*. Mr. William Moorcroft—March and Meditation, *Choeaux*; Pièce héroïque, *Franck*. Mr. D. N. Douglas-Orr—Menuet-Scherzo, *Jongen*; Adagio espressivo (Sonata in A minor), *W. H. Harris*; Toccata (Symphony no. 5), *Widor*. Mr. Robert C. Davies—Liturgical Improvisation no. 3, *Oldroyd*; Sonata no. 3, *Mendelssohn*; Prelude in the form of a Toccata, *Stanford*. Dr. Caleb E. Jarvis—Prelude and Fugue in B minor, *Bach*; Grande Pièce Symphonique, *Franck*; Song of Sunshine, *Hollins*; Prelude and Fugue on B A C H, *Liszt*. Mr. N. G. McCombe—Scherzoso (Sonata no. 8), *Rheinberger*. Miss Dorothy P. Smith—Concerto no. 2, *Handel*. Mr. T. R. Lee—Toccata and Fugue in D minor, *Bach*; Tuba Tune, *Lang*. Mr. Brian Runnett—Chorale Improvisations, *Karg-Elert*; Choral in A minor, *Franck*. Mr. W. V. Henderson—A Trumpet Minuet, *Hollins*; Passacaglia and Fugue in C minor, *Bach*; Chant de Mai, *Jongen*; Intermezzo, *Reger*; Toccata, *W. G. Alcock*.
- Mr. Victor Bowden, Harpenden Parish Church—Toccata and Fugue in D minor, *Bach*; Chorale Preludes, *Parry*, *Rowley*; Variations (Symphony no. 5), *Widor*.
- Mr. D. E. Williams, St. Luke's Church, Cambridge—Suite Gothique (three movements), *Boëllmann*; Pastoral Sonata (first movement), *Rheinberger*; Two Trumpet Tunes and Air, *Purcell*; Sonata no. 2, *Mendelssohn*.
- Mr. Carl Wiesemann, Central Presbyterian Church, New York City—Concerto no. 2, *Handel*; Rhythmic Trumpet, *Seth Bingham*; Suite, *DeLamarier*; Evocation, *F. Campbell-Watson*; Three pieces, *Reger*.
- Mr. John C. Lewis, Chapel of the Good Physician, Runwell Hospital, Essex—Voluntary in C minor, *Greene*; Chorale Preludes, *Parry*, *Rowley*; Intermezzo, *Hollins*; March on a theme of Handel, *Guilmant*.
- Mr. Clifford Roberts (three programmes), St. John's Church, Hove—Introduction and Passacaglia (Symphony in B minor), *Clifford Roberts*; Prelude and Fugue in C, Chorale Preludes, *Bach*; Passacaglia (Sonata in E minor), *Rheinberger*; Allegretto grazioso, Grand Chœur, *Hollins*; Introduction and Passacaglia, *Reger*.
- Mr. Raymond Humphrey, St. Michael and All Angels, Brighton—Fantasia (Sonata no. 12), *Rheinberger*; Trio-Sonata in E flat, *Bach*; Choral in B minor, *Franck*; Three pieces, *Vierne*.
- Mr. Kenneth Best, St. Andrew's Church, Worthing—Prelude and Fugue in C, *Bach*; Concerto in D, *Avison*; Fantasia and Fugue on B A C H, *Liszt*; Suite in B flat, *Lloyd Webber*; Toccata, *Flor Peeters*.
- Dr. M. P. Conway, Church of St. Peter and St. Paul, Wisbech—Fantaisie in D flat, *Saint-Saëns*; Fanfare, *Whitlock*; Passacaglia and Fugue in C minor, *Bach*; Finale (Sonata in F), *Rheinberger*. Tewkesbury Abbey—Three Chorale Preludes, *Brahms*; Trio in D minor, *Bach*.
- Mr. Leslie Betteridge, St. Michael and All Angels, Croydon—Trio in C minor, *Bach*; Concerto no. 5, *Handel*; Magnificat, *Bonnet*; Carillon, *Vierne*; Fantasia and Fugue on B A C H, *Liszt*.
- Mr. Allan Brown, Holy Trinity Church, Eastbourne—Introduction to Passacaglia (Sonata in E minor), *Rheinberger*; Pastorale, Finale (Symphony in D minor), *Guilmant*; Fugue in E flat (St. Ann), *Bach*. St. Paul's Church, Onslow Square, S.W.7 (eight programmes)—Passacaglia in C minor, Fantasia and Fugue in C minor, *Bach*; Imperial March, *Elgar*; Fantasia in C sharp minor, *Goodhart*; Prelude on 'Eventide', *Parry*; Meditation, *Baird*; Fugue on B A C H (no. 6), *Schumann*.
- Mr. Ralph Downes, Dawlish Parish Church—Pastorale, *Franck*; Passacaglia and Fugue in C minor, *Bach*; Menuet-Scherzo, *Jongen*; Choral Dorian, *Alain*; Variations on 'Est-ce Mars', *Sweetinck*.

New Music

Songs

Novello

John Hind's setting of Padraic Colum's 'Cradle Song' is an exquisite piece. Despite the quiet leap of a ninth at the opening, there is no parade of subtlety. There is similar concealment of fine artistry in the same composer's treatment of Herrick's 'The Mad Maid's Song'. The pastoral style of Warlock and Moeran was already pedestrian when they themselves wrote below their exquisite best, and over-familiarity with that style makes it all the easier for one to perceive the freshness of genuinely new music conceived in that style.

Pitman Hart

'Six Negro Seculars' from the Gold Coast should be given attention by all singers or general music students who can recognize original quality from performers' or editors' additions or alterations in negro spirituals. The title is a good one, for, as the West African translator and arranger puts it: 'Negro Spirituals express the deep feelings of a people in a strange country and are charged with religious fervour. These Seculars, on the other hand, provide a cross-section of the life of the Negro in his own home'. Under his anglicized name, Richard Graves, Yeo Kojo made many friends during his stay in this country, most of whom knew of his desire to work for the advancement of music in the schools and colleges of the Gold Coast and to edit some of the best of its non-religious folk music; they also knew enough about his musical ideals to be sure that his editions would not be westernized beyond the necessity to suggest, by means of a piano accompaniment, the 'subtle rhythmic background provided by the traditional clapping and drumming'. Mr. Arnold Foster's foreword explains the difficulty of Mr. Kojo's task, and though these seculars do not seem technically difficult for singer or player, their concert performance needs even more imaginative sympathy than does a good performance of the best spirituals. It is to be hoped that Mr. Kojo will soon give us another six seculars of the fine quality of his first batch.

Boosey & Hawkes

Two albums, one for mezzo-soprano or baritone, the other for soprano or tenor, of songs by Michael Head each contain some dozen of his settings of words by various modern and Georgian lyricists. The reviewer does not know whether any of the songs are newly published or whether these are collections of the composer's or his admirers' favourites.

It takes a fine sensibility to allow the piano the minimum number of notes necessary to suggest atmosphere yet to set a song as an integral musical conception and not a mere recital of its poem. This sensibility Arthur Oldham achieves in his interesting and delicate modern treatment of 'Five Chinese Lyrics' to English words by Helen Waddell, E. D. Edwards and Arthur Waley.

As few Bach cantatas are generally available in vocal score, Matyas Seiber does—let us hope we

should have written 'embarks upon'—a good service to amateurs and professionals by issuing the following arias arranged for voice and piano, but retaining the flute obbligato, detachable flute part as well as piano part being sensibly provided with the vocal line. For soprano: Süßer Trost (Cantata 151), Aus Liebe (Matthew Passion), Ei, wie schmeckt (Coffee Cantata); for contralto: Schauet doch und sehet (Cantata 46), Sei Lob (Cantata 117); for tenor: Was Gott thut (Cantata 99), Ach lieben Christen (Cantata 114); for bass: Meine Seufzer, meine Tränen (Cantata 13). To supply his excellent piano parts, Seiber has not always been concerned merely with realization of Bach's continuo guide (where fully available) but with instrumentation that needed very free translation (e.g. the parts for two oboes in the soprano aria from the Passion). There seems no reason for printing the figures beneath the bass, and it is a pity that only German words are given; to withhold a free translation could be justifiable if the original words were by great poets, among whom we hardly enrol Neumeister and Picander.

There is splendid value in the New Imperial Edition of Contralto Songs, an album comprising thirty pieces from the Lutenists to Howells's 'O my dear heart' and Britten's arrangement of 'O can ye sew cushions'. Dr. Northcote's editorship ensures that any accompaniment requiring transcription, as in earlier items of the anthology, is done without would-be scholarly timidity or preciosity on the one hand, or with stylistic anachronism on the other. The editor supplies a very short note on each composer and song, though he might have curbed his desire to add the occasional aesthetic appraisal, especially of works by living composers, who could object that performers should not be permanently faced by comments rightly expected in an ephemeral critique or press review; they could be compared with other comments on other pages! There was a time when B.B.C. announcers, not content with announcing, slipped in the odd epithet (sometimes most odd), tendentious as regards living composers, impudent towards established worthies. Dr. Northcote does not need to justify anything in his selection, which he says 'must be indicative rather than comprehensive . . . practical, not personal'. As other albums are 'to be devoted exclusively to operatic and oratorio arias these are generally omitted', though we may be glad to see 'Cara sposa' and one or two other of the best Handel arias.

The companion album of baritone songs is also a fine collection. One little grumble may be permitted. Here, again, Dr. Northcote allows three Handel arias; but why take them from oratorios which are still accessible instead of, say, from 'Orlando', 'Giulio Cesare' and other operas, which are not? On the whole the operas contain better arias.

Augener

Most of Vernon Griffiths's setting of Hawker's 'And shall Trelawny die?' gives evidence of sound judgment of vocal line, accompanying patterns and tread of traditional harmony; but it lacks

invention, and the attempt to reserve maximum climax for the last syllable of a vociferous last line lures the composer into a series of chromatic progressions already over-used in the final strains of music for 'documentary' and other films.

'Songs from County Kerry' are seven 'from a much larger collection' collected and arranged by E. J. Moeran between 1934 and 1948. Moeran's introduction says: 'The verse-by-verse variants are exactly as I heard them from the singers themselves on a number of occasions.' Not all are outstanding on purely musical grounds, for good pentatonic folk-songs abound, but 'The lost lover', 'The Tinker's Daughter', and 'Kitty, I am in love with you' are sufficiently fine to be memorable, and 'The Murder of Father Hanratty' may be valued as an unusually good example of one type of folk art.

Welcome additions to Augener's issue of Schubert songs with English and German words are 'Tartarus', 'Am Fenster', 'An den Mond', 'Im Abendroth' and 'Gretchens Bitte', all translated by Richard Capell. About half of 'Gretchen to the Mater Dolorosa' is lost, and the surviving half reaches a series of highly Schubertian modulations well away from the opening tonality; the setting is completed by Ivor Keys, whose work is, in this reviewer's opinion, unique. Few musical parodies of a personal style hit their mark; even Casella's fail where they ape mannerism without achieving manner, and most supposed imitations of 'the style of Handel' (every published one contains anachronisms) are pitifully unconvincing. Similarly 'completions' are usually most satisfying when misnomers. Very rarely does one man's mind combine the qualities of a fine scholar, including wide musical experience of period and personal idioms, with the creative invention that can both embrace stylistic limits and delight in straining them as would a genuine composer. Dr. Keys uses the resources of his fragment but possesses the invention just described; his work must have been highly circumspect, but is not in the least timid. The whole song has magnificent integrity and emotional appeal.

Housman's 'I awake from dreams' is no subject for facile lyricism, and Victor Babin's Mussorgskyan setting splendidly suggests the ominous smouldering of the beacon fires that are unheeded while 'the world runs ruinward'. The piano has the main task of illustration and suggestion, giving the baritone voice a wide 'frame' before, after and between the lines; but despite the unorthodox and deliberately indefinite harmonic basis, neither voice nor piano part proves technically difficult. Though this is a fine song for recital purposes, it need not be feared by home performers.

Ann Hammerton's delicate romantic harmony, sometimes of Delian warmth but sometimes a little more astringent, well suits her barcarolle setting of Arthur L. Salmon's 'A Memory'; but the vocal line is disappointingly commonplace, some of its accents betraying insufficient experience of word-setting.

Piano

Augener

Good tunes, yet no commonplace rhythms, honest diatonic harmony, yet never pedestrian, a

good time for the fingers of both players, yet no engagement too awkward or difficult for home pianists to approach with artistry—these are the characteristics of John Wray's 'Tarantella' for piano duet. May it be much played!

Early sets of variations by Mozart (K.24 and K.25), the second being on the air 'commonly called Willem van Nassau'), are of some documentary and less musical interest. They are edited by Adam Carse. Fanatical Mozartian as I am, I find no bar in these pieces to distinguish them from works by Cannabich, Schubert, Honauer, Raupach, J. C. Bach or any one of fifty older contemporaries of Mozart.

Boosey & Hawkes

Among the fifteen easy pieces selected by Alec Rowley for the album 'From Ancient to Modern' are two well-known Minuets in G, those by Bach and Beethoven. This is a splendid sequence of one-pagers and two-pagers either for children or for adults with more musical perception than pianistic ability. Unlike many musicians of his standing, Rowley remembers what appealed to him in earlier days and what did not. This anthology of keyboard style from Clarke and Purcell to Shostakovich and Bartók bears a second title: 'The Musical Gateway'. Let us hope this means that further similar collections will follow.

A. H.

Organ

From a large parcel it will be possible to extract only a few samples. How pleasant if one could say: Here is this year's masterpiece, there a work that will be understood in 1976, and in that wastepaper basket are the offerings from which Mr. X will gain many shekels! All I feel ready to say is that there seems to be as much real originality as you will find anywhere this time in an insignificant-looking piece whose interest the publishers, with unaccountable perversity, have sedulously hidden. 'Prelude on the Passion Choral' (presumably chorale, since in this country 'choral' is an adjective), 'for organ solo by B. A. Wiedermann', has the hymn-title in English and German. Two pages of music for half-a-crown; an oddment by some dead German, you think, and put it back. United Music Publishers (whose first venture into new organ music I believe this is) will have only themselves to thank if people treat their pearls rudely, for here, if ever, was the case for a blurb. This, then, is the material you need for your programme note. Bedřich Antonín Wiedermann is not a dead German but a living Czech; he was born in 1883, and is still, though in poor health, working in Prague, where he is a professor at the Music Academy.* In happier days he was known internationally as an organ virtuoso, having toured Sweden, Belgium and other countries and visited the United States. Most of his organ compositions remain in manuscript, and this short piece is apparently the first to be published abroad. It is in fact the one which his pupil Bedřich Janáček (he has trained nearly all the Czech organists of his time) played in London two years ago, and which impressed some of us so much that we tried to find an English publisher for it. By a number of Wiedermann's compositions that I

* Since the above was written we hear that Wiedermann died in Prague early in November.

have now heard or played I am convinced that he is a writer of great interest, having technical skill, sincerity and a highly personal harmonic idiom—a find for organists, in fact. This example will serve for a beginning. Its strange-looking progressions are long harmonic loops, touching the chorale only at its nodal points, but logical and expressive and easily followed at a first hearing by people who would be the last to claim any knowledge of modern harmony. Perhaps someone will now publish more Wiedermann, such as the longer chorale studies or the lovely Nocturne.

Dr. H. C. L. Stocks gives us a set of Variations on the Welsh Hymn-tune 'Y Delyn Aur' (Hinrichsen) which are not only, needless to say, expertly written, but interesting. They really are variations, and the monotony of the Welsh minor (I almost wrote minor) tonality is broken by an *Alla marcia* in the major. London organists will need to practise some dissociation of ideas in order to forget Marble Arch on a Sunday evening.

From Novellos come a Toccata or Moto perpetuo of the light-fingered kind that Alec Rowley does so well, and a new edition of Franck's Cantabile by Walter Emery. The latter will be welcomed for its clear, fresh print as well as for its new suggestions in registration. It is not altogether well-considered, perhaps. By bar 4 we are involved in some left-hand thumbing so awkward that many may find it impracticable. Moreover, though we need not make a fetish of Franck's original registration, neither would we wish to hear this particular and personal version automatically copied by every student—so why not leave the registration more open to choice? Certainly few who have lived for long with this most beautiful work would obliterate the appealing sequences at bars 20 and 69 by playing with both hands on the same manual.

Yet another Trumpet Voluntary (we shall overdo it one day!) is arranged by Robert Groves from Handel's 'Ode to St. Cecilia's Day' (O.U.P.); the trio is made from the March in 'Judas Maccabeus', which we have Handel's authority for appropriating, since he himself used it in the fifteenth organ concerto. Dr. Lloyd Webber has a suite in B flat (Bosworth) in a frankly derivative manner, which is good practice and will be well liked. Five of the shortest of Franck's harmonium pieces have been arranged for the organ by Dr. C. S. Lang (Novello); others in those neglected collections are possibly more rewarding, but no one will deny the charm of these.

Several publications from the H. W. Gray Co. should be noted. Leo Sowerby has written a Canon, Chacony and Fugue in that style of which he seems to be the sole concessionaire; neither player nor listener gets any concessions from him, anyway. But his skill and integrity are so unmistakable that it is impossible to ignore his work, and even though I find much of this example quite hideous (and sometimes manifestly juggled when it is on the point of lapsing into ordinary speech), it is a finely-constructed study, which will give satisfaction to organists who like running over red-hot cinders and lying on beds of nails more than I do. There is a very amusing 'Paraphrase on an American Folk Hymn' by Eunice Lea Kettering, in which the least sophisticated of hymns (all on four notes) is mated with two jovial fiddle tunes.

Heaven knows when you could use it, but perhaps by giving it the revered title of Chorale Prelude you could get away with it. An effective work for organ and piano is 'Easter Morn', by Camil van Hulse; two good soloists are needed, but it is neither too long nor too exacting, and the idiom is no more troublesome than middle-period Tournemire; several liturgical themes are used. A 'Jubilee Suite' for organ by the same composer has been launched with fanfares in the United States, because it was written to celebrate the fortieth anniversary of E. A. Kraft at Trinity Cathedral, Cleveland; but, local associations discounted, it seems to me as much less musical as it is more pretentious. Finally, there must be special mention of Mozart's Adagio in C (K.356), edited by E. Power Biggs, which was written for the Harmonica—that is, Benjamin Franklin's revolving musical glasses. The organ is the nearest equivalent to this obsolete but once fashionable curiosity, which must have had a very slow attack and a tone of spectral purity, and we may fairly claim the Adagio as ours. Its existence has been known—Piersig played it to us before the war—but it has not, I think, been accessible hitherto. It is of the simplest possible structure—merely two eight-bar phrases with a link, repeated—but let no one say it is easy until he can play it with the phrasing and time-inflection of the period; then it is exquisite.

Those who have followed with interest the *Orgue et Liturgie* series edited by Norbert Dufourcq and others will like to know that three more of the blue fascicules have appeared: no. 5, a collection of Ricercari from Luzzaschi to modern composers; no. 6, some pieces by Louis Couperin (1626-1661), sometime organist of St. Gervais and an uncle of François; and no. 8, a collection of *Hymnes* and *Antiennes*.

After these, I shall gladly go to school again with the late Dr. C. Henry Phillips's 'Modern Organ Pedalling' (O.U.P.). He had an original point of view on the subject, and says much about balance, playing with the sides of the foot, turning the body and other things on which the standard tutors are either silent or sternly prohibitive. There are many exercises, and the whole subject is worked out in great detail and with a fascinating novelty. I am, I believe, proof against further damage to the little technique I have acquired inadvertently; I have tried these things before, and so, like Algernon, who had been christened before, I know my constitution can stand them; but I am not quite sure of the effects upon beginners, who pedal everything with the edges of their shoes without needing to be told to do it.

A. F.

A complete catalogue of Music for Brass, edited by Robert King, and published in Massachusetts is to hand. Copies may be obtained through Edward W. Organ Ltd., 1 Merstowe Close, Acocks Green, Birmingham 27.

The Arnold Foster Choir and Orchestra will give a concert in the Westminster Central Hall on 4 December at 7.30. The programme will include Martin Shaw's cantata 'The Changing Year'.

Letters to the Editor

Schönberg

Colin Mason commits one-and-a-half errors in his otherwise excellent review of the L.C.M.C.'s and I.C.A.'s memorial tribute to Schönberg. First, Walton was not 'respectfully non-committal' but considered Schönberg not only one of the greatest musicians of our time, but also one of the most important figures in our whole musical history.

Secondly, Mason's observation that 'the Suite [op. 29], unlike the Serenade [op. 24], is a twelve-note work' is misleading, implying as it does that the Serenade does not contain twelve-note music. On 3 June 1937, Schönberg wrote to Nicolas Slonimsky:

Another example of this kind of aim for unity [i.e. of using a motif almost in the manner of a 'basic set of twelve tones'] is my 'Serenade'. In this work you can find many examples of this kind. But the best one is the . . . third movement. . . . *The fourth movement, 'Sonnet', is a real 'composition with twelve tones'.* The technique is here relatively primitive, because it was one of the first works written strictly in harmony with this method, though it was not the very first—there were some movements of the suite for piano which I composed in the fall of 1921. Here I became suddenly conscious of the real meaning of my aim: unity and regularity, which unconsciously had led me this way.

(The italics are mine.) What Schönberg obviously means by the technique's being 'here relatively primitive' is that the vocal part repeats the row (see example) throughout the piece in straight form, i.e. without mirror forms and transpositions. Since, however, each line of Petrarch's Sonnet comprises eleven syllables, each of the first twelve lines starts on a different note:

Quickly
Baritone

O könnt ich je der Rach' an ihr ge-ne-
1 2 3 4 5 6 7 8 9 10
sen, die mich durch Blick und Re
11 12 1 2 3 4 5 6
de gleich zer-stö-ret und dann zu
7 8 9 10 11 1 2 3

Mason reminds us that 'it was left to Searle to make the most important point, ignored in most obituary comment, that Schönberg always composed instinctively, and that the discipline of the twelve-note method was the child, not the father, of his later compositions'. The serenade is one in a chain of works which prove this point, if we bother to examine their technique.

HANS KELLER.

The Free Trade Hall Organ

Writing of the acoustical properties of the Manchester Free Trade Hall in your last issue, Mr. Rigby states that 'no effort or expense has been spared to make them as perfect as possible'. Indeed, two-thirds of Mr. Rigby's article was devoted to emphasizing this. The short paragraph, excusing, and even attempting to justify the installation of an imitation organ shows how easy it is to spoil the ship for a ha'porth of tar.

The Electrone has advanced considerably nearer to a good reproduction of some of the tones of an organ in recent years, and it may safely be assumed that the

specimen in question is at least as good as any of its kind; but it is, nevertheless, only a shadow of the real thing, and any attempt to conceal this fact is disquieting. Yet we are asked to believe that the Manchester Corporation has been wise in deciding upon such an instrument.

It was decided to install the instrument, we are told, 'with the approval of, or without serious opposition from, Sir John Barbirolli'. (Well, which?)

If, as the article suggests, an organ will only be needed occasionally in the new hall, then it is of paramount importance that its few appearances shall not be makeshift.

But the most amusing tit-bit in an article proclaiming the acoustical excellence of a concert hall is surely the statement that 'these instruments are now capable of reproducing something like pure organ tone'. If 'something like' faithful tonal representation is the peak of ambition, why tour Europe, or waste ammunition in aid of acoustics?

One is inclined to the conclusion that the strongest argument in Mr. Rigby's article in favour of the ersatz organ is that it can be 'hidden away down below'.

The imitation in the Free Trade Hall will be a great credit to the genius and craftsmanship of its inventors and builders, but a gross insult to the organ and the masters who wrote for it.

MARTINDALE SIDWELL.

Bach in Australia

In the excellent article on Dr. W. N. McKie in your issue for May 1951 the statement is made that he organized the first Bach Festival in Australia, which was held in Melbourne in 1932.

This statement is not correct as the first Bach Festival in Australia took place under my conductorship in Brisbane in October 1930, and was organized by the Musical Society of the University of Queensland to mark the twenty-first anniversary of the foundation of the University. A preliminary mention of the Brisbane Festival with outline of the programmes will be found in your issue for June 1930, p. 543, col. 1. The Brisbane festival was noteworthy also for the fact that all the programmes in the eight days of the festival were sung by the one choir, while for the Melbourne function the programmes were divided between a number of choirs, if I remember rightly.

ROBERT DALLEY-SCARLETT, D.Mus., Adelaide.

The Robertsbridge Manuscript

On page 460 of your October issue, Mr. Archibald Farmer gave a non-pejorative, well-intentioned, but nevertheless misleading account of my transcriptions from the Robertsbridge manuscript. Even allowing for the occasional imprecisions of black (Fauvel) notation, and its Italian derivatives of which the Robertsbridge manuscript is certainly one, there is little justification for calling it 'a kind of shorthand'. Indeed, in some cases it is exactly the opposite, and may be seen as a plausible expansion of a known original. Readers who have access to Bessler's 'Die Musik des Mittelalters und der Renaissance' will find on p. 174 the opening of the motet *firmissime—adesto—alleluia benedictus*, with the Robertsbridge keyboard version superimposed for the purpose of comparison. And it is this latter version which contains significant additions. As for Mr. Farmer's use of the word 'imaginative', I can do no more than point out that Robertsbridge is half-tablature; and tablatures (especially keyboard ones) are not exactly contrived to give the maximum scope even to a musicologist's imagination.

DENIS STEVENS.

Marks on Hired Orchestral Parts

Kenneth Tucker and successive correspondents do a good service by drawing attention to this very considerable nuisance, and Arthur Dennington provides the best solution.

On the other hand, if hiring libraries sent back marked parts to guilty societies and charged them (or even charged them without sending them back) the price of a new copy for damage done, the practice of indelibly marking of parts would soon cease.

HARRY S. WRAIGHT.

The Art of Fugue

In the report on the Bremen Bach Festival I said that Heitmann's performance of the Art of Fugue on the organ was 'apparently the first attempt so far to interpret even part of the work in this medium'. It has been pointed out to me, however, that Mr. Vernon Butcher has transcribed Contrapunctus I, III, IV, V and IX for Organ (published by Oxford University Press, 1933 and 1934) and I should therefore be grateful if you could kindly find space to make this correction. I have also discovered that Heitmann has recorded his version for an American gramophone company.

STANLEY GODMAN.

Waltzing Matilda

The origin of the Australian song 'Waltzing Matilda' (now well-known also on your side of the world, I believe) is described in the late Dr. Thomas Wood's

book, 'Cobbers'. This version is generally accepted, so far as I know; but an article has now appeared here which asserts that the 'refrain' of 'Waltzing Matilda' was taken from an eighteenth-century soldiers' song called 'The Jolly Fusilier'. (Dr. Wood's account is that the tune was composed by Marie Cowan, sister of the writer of the words, 'Banjo' Paterson).

The obvious course is to look up 'The Jolly Fusilier'. But where is a copy to be found? Perhaps in some old collection? Facilities for pursuing a search of this sort are not available in our corner of the world. I venture to inquire, therefore, whether you or any of your readers would kindly help in tracking this song down—assuming it to exist.

ALBERT KORNWEIBEL.

Perth, W. Australia.

PS.—I must amend in one particular my references to Dr. Wood's account. He says the tune was 'written down'—he does not use the word composed; but the Oxford University Press edition of the song says plainly: 'Melody by Marie Cowan'.

Fritz Busch.

Since writing my obituary article I have been informed that Busch left Germany somewhat earlier than was indicated in the article. Although no date was mentioned certain works were listed as having been first performed under him at Dresden which were in fact given after he had left Germany. Among them are the two Strauss works 'Arabella' and 'Die Schweigsame Frau'.

ADOLF ABER.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Chamber music player (violin, viola, experienced leader), wishing to move his home to rural area or country town, would be glad to hear of a district in the South where string quartet could be joined or formed. Good library.—H. S., c/o *Musical Times*.

Pianist, experienced accompanist, wishes to meet singer, violinist or trio for practice in Putney district.—D. S., 38a Carlton Drive, Putney, S.W.15.

Pianist (38), fairly advanced, wishes to meet violinist or trio for weekly practice. Central London.—B. G. F., c/o *Musical Times*.

Royal Amateur Orchestral Society rehearsing on Monday evenings, from 7-9, in Swedish Church Hall, Harcourt Street, W.1, has vacancies for strings and brass.—HON. SECRETARY, 16 Spencer Walk, S.W.15 (PUTNEY 4364).

Student, competent all-round musician, requires experience in choral conducting, and would like opportunity of conducting amateur choir or choral society in North London area.—BRIAN C. BROWN, Silverthorne 1701.

Advanced string players required for symphony orchestra and chamber-music circle. String basses provided. Extensive library. Rehearsals weekly in S.W. London.—LUMLEY-HOLMES, 7 Mayflower Road, Stockwell, S.W.9. Phone, morning, Brixton 2307.

Accompanist wishes to meet instrumentalists and Lieder singers for practice. Glasgow.—W. A. STRAIN, 92 Stamperland Avenue, Clarkston, Glasgow (Central 0925).

Bassoon player (first) required early in 1952 by the London Amateur Wind Players. Classical music, normal strength octet.—SECRETARY, 16 Aberdeen Road, N.W.10.

Amateur instrumentalists. There are vacancies for strings and brass in the Hampstead Garden Suburb Orchestra. Rehearsals, Fridays, 7.15 at the Institute.

There is a vacancy for a bassoon player in an amateur orchestra rehearsing in N.W. London on Monday evenings near Tufnell Park Underground station.—Mrs. BIRKS, 7 Ingestre Road, Kentish Town, N.W.4 (GUL 1376 or TOT 1530).

Experienced contralto wishes to join small group of singers. Good reader. London.—B. C., c/o *Musical Times*.

Pianist would like to increase experience as accompanist to singer or instrumentalist. Good sight-reader. Sanderstead, Purley or Croydon districts.—R. J. P., c/o *Musical Times* (Sanderstead 3240).

Pianist wishes to meet violinist and cellist for practice.—F. DUNROBBIN, 8 Glossop View, Leeds 6, Yorks.

Young lady clarinetist wishes to join orchestra for practice anywhere between Aylesbury and Harrow.—DUMAIN, 36 Woodside Road, Amersham, Bucks.

Advanced string players wanted for string orchestra at Sutton Adult School. Rehearsals, Wednesdays at 8.0-10.0.—Mrs. E. SWIFT, 87 Pelham Road, Wimbledon, S.W.19.

Orchestral Society (symphonies, etc.) has vacancies for all instruments. Practice, Thursdays, 7.30 at West Croydon Baptist Church.—SECRETARY, 11 Glenn Avenue, Purley (UPL. 5896).

The South West London Choral Society (Frank Odell) will give a carol concert at Tooting Central Hall on 22 December.

London Concerts

Four Pianists

The return of Horowitz to this country after thirteen years was for those of us who had never heard him, but had often heard of him as 'the greatest pianist in the world', an event of first importance. On 8 November he played Rachmaninov's third concerto with the L.P.O. under Süsskind in the Festival Hall. The virtuosity was breath-taking. The opening theme was smoothly stroked out, with an evenness of tone and finesse of inflection that inspired a feeling of confidence in what was to come. The passage-work was brilliant, the last movement illuminated with *feux d'artifice*—rocket-swift ascents, showers of falling stars—such as we had dreamed of. It was only afterwards, when comparison was made with the composer's own performance (preserved on records), that there seemed to be some febrile quality in the excitement that Horowitz induced, some shallowness in the musical passion which Rachmaninov himself had made to sound grand. A brittleness in Horowitz's artistic personality became apparent in his recital on 13 October. Underneath a brilliant shell of pianism there seemed to lurk something detached and calculating, something too far removed from the Byronic grandeurs, the luxuriating self-abandonments of Liszt's B minor sonata. It was reflected even in a hardness of tone. In Liszt and in Chopin Horowitz inserted plenty of rubato, but it was unspon-taneous, sometimes mechanical—a distortion of the melodies rather than an emotional intensification of them. Virtuosity is of course to be admired for its own sake. But a critic aptly remarked that 'he is a pianist for the piano's sake'.

When Wilhelm Kempff played the Handel Chaconne in the Wigmore Hall on 27 October (his first public recital in this country) one heard at once a solid massive tone matching a massive conception, and absolute technical control, the authentic grand manner. Kempff combines an immense range of tone-colour, from a sonority unmatched today to an egg-shell pianissimo as exquisite as Gieseking's, with a rich musical imagination—more capricious, less intellectual than Schnabel's. There is something of the nineteenth-century piano-lion about him, a sudden streak of the showman which was disconcerting in Beethoven's op. 111 and Schubert's B flat sonata, and which manifested itself in over-pointed emphases (they were absent in his broadcast of the Schubert). Liszt's 'Legends' of the two Saints Francis were realized with a miraculous command of keyboard potentialities, while the richness of his personality made everything he played an exceptionally rewarding experience. Unforgettable was the legato line of the Schubert sonata's opening melody, firmly shaped but free, or the sudden clouding and brightening as tone and timing followed the harmony in the scherzo.

Gieseking and Casadesus, each playing a Mozart concerto in the Festival Hall recently, made another interesting pair of pianists for comparison. There is a classical integrity about all that Gieseking does. Sometimes, in Beethoven's Emperor for instance, he seems rather to reduce the scale of a big work, so that it is memorable not for its conception or broad interpretation (for that we turn to Schnabel or Fischer), but for the exquisitely polished playing, the silvery purity of the sounds, and the clarity of fast passages (no other pianist plays the last few pages of the 'Appassionata' as distinctly as Gieseking). All these qualities should make him the ideal Mozart pianist, and yet . . . When he played Mozart's last concerto, K.595 in B flat, in the Festival Hall on 18 October, there was nothing to criticize except—amazing for him—an occasional scale passage in which not every note was audible; it was a highly wrought, beautifully turned performance, and yet somehow the living heart had gone out of the

concerto. Perhaps K.595 demands more romantic treatment. On this occasion Gieseking's playing seemed too much concerned with making the particular phrase under the fingers as beautiful as possible, to the detriment of a total conception.

Casadesus's account of the C minor concerto, K.471, on 6 November, was far more supple in its handling. His tone is pure, though not as wonderfully enjoyable for its own sake as is Gieseking's. He is also a more variable pianist (a recent recording of the C major concerto, K.457, is unlovable). But on this occasion he was at the top of his form. The phrasing of the slurred semiquavers in the second subject of the *larghetto* (bars 46-7), the shaping of the graceful curve which follows them, showed an exquisite sensitivity to one of Mozart's most lovely slow movements. The dynamic grading of note to note, phrase to phrase, was consummate throughout. By allowing himself slightly more emotional inflections, and a slightly freer treatment of the rhythm than Gieseking, Casadesus achieved the more satisfying performance.

Chamber Music in the Festival Hall

Apart from a violin and piano recital given by Yehudi and Hephzibah Menuhin two days after the official opening, no chamber music had been heard in the Festival Hall until the recital given on 12 October by the Amadeus Quartet. On 23 October the Chigi Piano Quintet made their first London appearance there, affording a further opportunity for judging the hall as a setting for chamber music. From the front of the terrace stalls it was acoustically entirely satisfactory, limpid and with even the softest notes audible. Only one proviso, and that an obvious one: in so large a hall the edge of attack, the 'crunch' as bow meets string, must inevitably be lost. One doesn't always want to hear the 'crunch', but a certain lack of vitality in Brahms's C minor quartet and in Brahms's F minor quintet was probably caused by its absence. The Amadeus Quartet, founded in 1947, has quickly won for itself a leading place. To hear ravishing sweetness of ensemble tone, we must go today to the New Italian Quartet (whom the L.C.C. might well encourage to return to London) or listen to old records of the Lener. But for sweetness the Amadeus are not far behind the Italians. In point of tonal balance and precise ensemble they are excellent, and finely shaded performances of Mozart's 'Hunt' and Beethoven's second Rasumovsky won for them high praise. And how encouraging to see the Festival Hall (which holds about 3,500 people) filled for a chamber concert.

The Chigi Quintet was founded in 1939, a perpetuation of a quintet formed at the Accademia Chigiana in Siena. To the players Count Chigi-Saracini has lent from his collection violins by Camilli and Goadignini, an Amati viola and Stradivarius cello. Permanent piano quintets are rare, and among them the Chigi Quintet is pre-eminent. In Sergio Lorenzi they possess a pianist of outstanding ability, well able to be a soloist on his own account. He and Riccardo Brengola, first violinist, are equal leaders of the group, which has a near-perfect ensemble. Their tone is sometimes a shade brittle, though of fine quality. Their readings are beautifully studied, and of great musical sensibility. Dvořák's quintet received a most affecting and brilliant performance. Boccherini they have shown to be a composer of more fertile imagination than might have been expected—a D minor quintet in the Festival Hall, and at a second recital in the Goldsmiths' Hall a C major quintet. At this concert they also played Schumann's E flat quintet; but by trying to take the first movement at the absurdly fast rate indicated by the composer (minim 108) they made it sound rather rushed. Something must have gone wrong in the timing of this movement.

New Works

The most important new work heard during October was Humphrey Searle's Piano Sonata played in the Wigmore Hall on 22 October. The pianist was Gordon Watson, a young Australian and a pupil of Petri. He played first Liszt's twelve 'Etudes d'exécution transcendente', in a performance marked by an astonishing technical facility and by a poetical feeling for the writing which made one forgive wrong notes. The day was the 140th anniversary of Liszt's birth; it also came not long after the deaths of Schönberg and of Constant Lambert who, Searle wrote in a programme note, 'first revealed to me the true greatness of Liszt'. In these circumstances it was not surprising to find in the Sonata an affecting beauty; at any rate it would be surprising only to those who regard the twelve-note system of Schönberg as a purely intellectual device. For in his sonata Searle has combined the Lisztian idea of thematic transformation with twelve-note methods of composition. The structure, in one movement, like Liszt's B minor sonata, is lucid. Four 'themes' are disclosed in the exposition, and the rest of the sonata is derived from them, with two scherzi to act as interludes. There are passages of brilliant pianistic excitement, and passages of lyrical emotion. At first hearing it seemed a fine work, and left one waiting for its second performance.

Another work given its first hearing in the Wigmore Hall was Kenneth Leighton's Symphony for Strings, played by the Harvey Philips String Orchestra on 17 October. It introduced a composer with something to say—but one who didn't always realize when he had had his say, for a contrapuntal motor stimulus kept the first and second movements going for too long. The third movement, with some indebtedness to the Stravinsky of 'Dumbarton Oaks'—what better mentor for a young composer who is accused of prolonging his movements?—was more firmly moulded, and the texture of the string-writing was throughout clean and agreeable, the part-writing inventive and generally vital.

Morley College, already famed for its pioneering activities, has arranged a series of three recitals in its Holst Room devoted mainly to new English song. At the first recital, on 21 October, the treatment of the poetry in songs by Michael Rose, John Raynor and John Gardner proved too often to be insensitive. Words, after all, must be set so that they are singable; and the best songs have always had tunes. Karl Rankl's five songs were well-wrought pieces of work; but Howard Ferguson's new cycle to words by Denton Welch, 'Discovery', was the find of the evening—wittily written, the words beautifully set for singing, and charming in their turns of melody. Monica Sinclair, one of the most musically intelligent of our younger singers, performed the entire programme of new works from memory, and with persuasive musician-ship.

A. P.

Malcolm Arnold's String Quartet No. 1

Malcolm Arnold, known chiefly hitherto as an ingenious and exuberant exploiter of the orchestral medium, has now essayed a string quartet. Already broadcast, it had its first public performance at the hands of the New London String Quartet in the Institute of Contemporary Arts (Dover Street, Mayfair) on 26 October. It was played twice—which, together with a brief introductory talk by the composer, constituted the entire concert. Clear, thoughtful, and fluently contrapuntal, the work can do nothing but enhance Arnold's reputation as one of the leading composers in the generation younger than Benjamin Britten. Its four movements, which are thematically related to a certain extent, centre respectively on the tonalities G, E flat, B, and G (a drop of a third each time). Pronounced semitonal clashes lend a 'bite' to an idiom in which the juxtaposition of keys stops, so to speak, just this side of polytonality. The emphatic

rhythms, eloquent pauses, and the striking technical 'effects' all bring reminders of Arnold's orchestral works; but the use of these 'effects' (such as the pizzicato-glissando, and the pizzicato arpeggio both upwards and downwards) is not over-lavish, and the work is anything but a pretext for performers' virtuosity. It needed skilled ensemble work, however, for the spirit of the music to be so admirably seized as it was in this performance; the only defect was a failure to achieve the full contrast of soft and loud tone specified by the composer.

Soviet Compositions Discussed

At the request of Dmitri Kabalevsky, who visited Britain two years ago, the Union of Soviet Composers in Moscow will receive a report of the discussion which followed the performance of tape-recordings of Soviet music in London on 29 October. The meeting took place at the premises of the Society for Cultural Relations with the U.S.S.R., and the works played (on a Russian-made reproducer called the Magnetophone) were Kabalevsky's own 'Violin Concerto for Young Musicians' and Shostakovich's cantata 'Song of the Forests'. Regrettably, only one prominent British musician, Alan Bush, was present in the gathering of about seventy; and what might have been a welcome international exchange of informed opinion became predominantly a ludicrous exhibition of musical amateurism. Shostakovich was praised for writing 'a work of communist construction', and for revealing the Soviet afforestation project even to those who could not be bothered to devote much study to music; he was congratulated on being provided with such an inspiring subject, such as could of course never come the way of a British composer. Certain technical criticism of both works was also offered, but the individual who tried impossibly to combine the functions of chairman and principal debater failed to make this criticism the basis of useful discussion. The meeting went on for some three hours, and should cause some smiles in Moscow.

A. J.

Royal Philharmonic

Sir Thomas Beecham opened the Royal Philharmonic Society's 140th season at the Festival Hall on 17 October, and incidentally made his first appearance there (or is that putting the cart before the horse?). It was also the first time the R.P.O. had played in the new hall, and not unnaturally Beecham compiled a typically eclectic and insubstantial programme to show off his orchestra—the 'Mastersingers' overture, Haydn's 'Drum Roll' symphony, Debussy's 'Iberia', and a suite from Rimsky-Korsakov's 'The Golden Cockerel'. For those who look for more from a concert than the mere pleasure of the ear it was an unsatisfying programme, but for the connoisseurs of playing and conducting it was a constant delight. Few but Beecham can bring off such a concert, and even with him attention began to flag in the Debussy, which was full of exquisite details not quite co-ordinated into a formally balanced whole. But he kept his most obvious *tour de force* until last, and roused the house with a brilliant performance of Rimsky-Korsakov's glittering score.

C. M.

The English Folk Dance and Song Society has recently published 'An Index of English Songs contributed to the Journal of the Folk Song Society 1899-1931 and its continuation the Journal of the English Folk Dance and Song Society to 1950'. The Rev. E. A. White is the compiler, Margaret Dean-Smith the editress and Dr. Vaughan Williams has written a preface. The Index is in alphabetical sequence with variations in type which are clearly explained in a Note on its use. A most useful aid for the student of English folk-song and a great time-saver.

Covent Garden Opera

Sir John Barbirolli's welcome return to Covent Garden Opera House as guest conductor, after an absence of fourteen years, was awaited with keen expectation. He conducted 'Turandot' on 22 October, the opening night of the new season, following it with 'Aida' on 27 October. If neither occasion was very exciting, this was not all the conductor's responsibility, for orchestral performances of a high average standard were illuminated by flashes of real brilliance. The singing gave less cause for satisfaction. Gertrude Grob-Prandl from the Vienna State Opera was a splendid Turandot, with a voice of remarkable flexibility, firm as steel and beautiful in colour. Gré Brouwenstyn from Amsterdam, on the other hand, was an unhappy choice for the part of Aida, and if she has any outstanding vocal merits they were not to be heard in this performance. Hans Hopf showed intelligence and good vocal quality of a very German kind, but no aptitude for the rôle of Radames. The remainder of the cast for the two operas was drawn from the resident company. Edith Coates was her usual reliable and forceful self as Amneris; James Johnston an underweight and somewhat ineffectual Calaf; and Jess Walters an adequate Amonasro.

The performance of the season so far has been 'Rigoletto' on 30 October, under the La Scala conductor Franco Capuana, with Ilse Hollweg as Gilda.

Capuana had the cast working as a first-rate team, not a collection of props round the guest singer, and with some beautifully polished and alive orchestral playing he really made an opera of the whole performance. Ilse Hollweg, who is also singing the Queen of the Night this season, treated her Gilda like that; but her accuracy, assurance, and the finished quality of her small but compact tone easily compensated for any lack of weight in the interpretation. 'La Bohème' on 6 November under the same conductor brought Suzanne Danco for the first time to opera at Covent Garden. She too, though aptly pathetic, is more restrained than the Mimi of imagination, and here too, beautiful singing overruled this objection. In both operas the tenor part was taken by a young Australian newcomer, John Lanigan, who in each case spoiled an otherwise agreeable performance by a minor and easily-overcome fault of production that impaired several important top notes. The Rigoletto was Tom Williams, who was able to hold his own with the part, and the Musetta was Blanche Turner, who screamed appropriately enough but could have shown more care for hitting the notes accurately. The guests all sang in reasonable English, except Hans Hopf, who at the first performance of 'Aida' had not been able to complete learning his part in English, owing to illness.

C. M.

A Youth Festival in Munich

This summer I attended the Second International Meeting of Music Students, and the First Festival Week of the 'Musikalischen Jugend Deutschlands', the youngest member of the International Federation of the Jeunesses Musicales. These meetings, attended by a thousand young people from twenty-one different European and overseas countries, were held jointly in Munich.

In seven days, participants had the opportunity of attending more than fifty different lectures, discussions, and concerts of choral, orchestral, organ and chamber music. With the exception of one Richard Strauss evening by the Munich Philharmonic Orchestra, all the concerts, and many of the lectures, were given by young artists. The standard of the performances was very high, as every country had sent its best young musicians. Many of these artists will probably be world-famous within a few years. This was soon realized when it was found that star students from many of the leading music conservatoires were attending the meeting.

In addition to instrumental soloists there were youth orchestras and choirs, and ensembles of all kinds. Young conductors took part, and under their direction several new works, including student compositions, were given their first performances.

Naturally enough, in a youth meeting of this kind, modern music was predominant. As well as student compositions, the artists from the different countries frequently played works by national contemporary composers. Hindemith, Bartók, Milhaud, Jean Rivier, and Marcel Poot were represented, to mention only a few of the more famous names. Excellent performances of old classics were also heard, such as the Bach Motet 'Singet dem Herrn', a Haydn quartet, the Mozart clarinet concerto, and the Beethoven quintet for piano and wind.

Obviously, it was quite impossible to attend all the concerts, and participants inevitably missed many fine performances. I can only mention a few that stand out as memorable.

One delightful concert was given on the last morning of the festival by a Dutch group. The contrast between

the old works and so many of the modern compositions that had been heard may have caused particular enjoyment of a beautifully executed sonata for recorder and cembalo by Pepusch. I was also very impressed by an early Mozart Quartet played, without scores, by the Danish String Quartet, a student group who played with a unanimity seldom shown by any but the greatest quartets in the world.

Most amazing technical brilliance was displayed by the present holder of the 'Premier Prix de Piano' of the Paris Conservatoire, who, after a Milhaud 'Saudades do Brazil', played some of his own compositions with breath-taking virtuosity. We also heard a performance of Hindemith's Third Organ Sonata, a work that was not difficult to appreciate and should be heard more frequently. Another outstanding performance on the organ was given by a Swiss girl, Madeleine Nicolet, who played from memory a Toccata in B minor by Eugene Gigout with very great brilliance.

One of the noisiest half-hours of the week was taken up by the Bartók Sonata for two pianos and percussion. The four performers of this work most successfully and entertainingly beat out rhythm and discord for what turned out to be rather a long time.

Travel facilities inside Germany were arranged for the participants to the meeting and festival, and they stayed as the guests of private families in Munich. The whole city had co-operated to make the week a success, and everything was done to facilitate the visit of participants.

It was a surprise to be told on arriving in Munich, that I was the sole representative from Great Britain. Here was a wonderful opportunity for a most interesting international week, and yet nobody else from England was there to enjoy it. Notices had been sent to our leading music colleges, but probably owing to the fact that there is no branch of the Jeunesses Musicales in Great Britain the personal contact necessary to create interest and foster support was missing.

Many European and overseas countries now have their branches of the Jeunesses Musicales, a movement which encourages and caters for all young people

interested in music inside a country, and also serves to unite them with members in other affiliated countries.

Next year there is to be another Meeting and Festival, although the choice of town has not yet been made. Perhaps before then, a branch of the Jeunesses Musicales will have been formed in this country; but even if this is not the case, it is essential that Britain should be well represented at the Third International Meeting of Music Students.

As a country we have much to contribute and when other countries send their finest young artists and student artists, Great Britain must do no less.

ELIZABETH NORMAN.

[The author of this article, invited to play on the organ in the Markuskirche, gave Bach's five-part Fantasia in C minor and Vaughan Williams's Prelude on 'Rhosymedre'.—EDITOR.]

Shield's 'An Introduction to Harmony'

By CHARLES WILSON

WILLIAM SHIELD is probably best known by his songs, and in particular by 'The Wolf' and 'The Arethusa'. In his recent essay* on the composer, George Hauger has expressed the opinion that it is our loss that we do not know more of Shield's music. During the course of the essay he makes use of several quotations from the composer's 'Introduction to Harmony', and these samples of Shield's delightful manner of writing suggest that it would be worth our while to examine the book more thoroughly.

'An Introduction to Harmony' was first published in 1800, and it carried the following dedication: 'To the memory of the Right Honourable Lady Charlotte Bertie, as a Testimony of Respect for Virtue, Duty and Accomplishments. This Introduction to Harmony is inscribed by William Shield'. To this was added the rather fulsome footnote: 'It was sent to the Press with a dedication to her Ladyship before society had to lament the loss of one of its greatest ornaments'.

The various sections of the book are usually prefaced with a verse or a part of a verse. The first part, which deals with scales, intervals and simple harmony, has a quotation from Dryden's 'From Harmony, from Heavenly Harmony'. In a footnote the author says: 'Speculative theorists assert that there is no such thing in nature as a simple sound'—harmonics are always present—and goes on 'there is a remarkable circumstance related, in natural history, of the Triton Avis, a name by which Nieremberg has described a West Indian bird, famous for its musical qualities; it is said to have three distinct notes, and to be able to give breath to sounds of all three kinds at the same time'.

In the illustration of a minor scale, a descending scale is shown running from A to A on the second space, and an inverted treble clef is printed after the keynote, Shield adding a footnote: 'The cliff† is placed in this position at the end of the line, to gratify the curious more than the studious, who, perhaps, may be a little amused by turning the book topsy turvey, when they discover that the minor scale exhibits the major by this trick'.

The three positions of a triad are given the names Primitive, First Derivative, and Second Derivative. The first and second inversions of a minor triad have a footnote added, to the effect 'that the two last chords owe their existence to the first, and are the sympathizing children of a melancholy parent'. This section is brought to a close with examples of consecutive fifths and octaves similar to those found in our own textbooks.

The section dealing with diatonic discords is prefaced with: 'How doth music amaze us, when of discords she maketh the sweetest harmony'. Shield calls the dominant seventh the minor seventh, and in explaining the inversions of this chord he says that some people call the inversions the syncopated fifth, the syncopated third, and the syncopated second.

One of the examples consists of three stanzas of a 'Russian Air', 'I love Matushka tushka he love me'. Shield explains that he has harmonized the second stanza from his recollection of a bass part that was vamped* to it at Rosa. The third stanza is followed by a further musical example in which the composer says the chords are 'put into a little fashionable motion' providing a song suitable 'for the use of young ladies with a voice of small compass'. This simple little song is followed by examples of the various ways in which a major scale may be harmonized. An incentive to practise this is provided by Shield, who adds: 'The student should improvise accompaniments to the scale daily so that he may invent a variety of measures, inversions and arpeggios, that his pleasure every succeeding day will keep gradually rising to astonishment'.

In addition to the examples Shield provides for the playing of figured basses on a keyboard instrument. He also suggests ways in which a player of a melodic instrument may practise reading figured basses. The player can either play the chords in arpeggios, or he can sing the bass while he plays broken chords above it.

In describing the chord of the ninth, he says that a composer who was too busy to give lessons gave the following advice: 'Take Correlli's scores, and study them until you fully comprehend every treatment he has given to the ninth, and then, if you have genius, you may begin to compose'.

In his Preliminary Advertisement to the Second Part Shield says that it 'contains extracts from the compositions of those who should have written more, those who should have written less, and those who should not have written at all'; and, in excusing his choice, he adds: 'I should have betrayed a malignant mind, if I had made my selection to exalt a friend, to depress an enemy, or to diminish the happiness of any contented family by an attempt to injure its supporter in his professional practice'. In the true evangelical tradition he sums up with:

'Without a name, reprove and warn,
Here none are hurt, and all may learn.'

While many of Shield's technical terms are the same as ours, he does use some that have become obsolete. For example, in referring to the Leading Note he says this is sometimes called the Sensible Note, and in describing the final chord of a piece he states that if the third of the chord is a major it is a sharp key, and if the third is minor it is a flat key. The augmented fourth he called the sharp fourth, and the diminished fifth the flat fifth. The bass note of a chord in root position was the fundamental bass, and the bass notes of the two inversions supposed basses.

The Second Part is followed by a 'Repertory of Chords and Cadences, arranged in arithmetical order, from the unison to the thirteenth'. The various chords are described in detail and their treatment illustrated in numerous examples. In the treatment of the unison the author digresses in order to show the various ways

* William Shield by George Hauger. *Music and Letters*, Vol. XXXI, no. 4.

† Shield always uses 'clif' for 'clef'.

** Vamped' is Shield's word.

in which a repeated note can be played on a stringed instrument. In quoting an example from 'He was despised and rejected' from 'The Messiah' he quotes in a footnote the following anecdote: 'I have heard it related, that when Handel's servant used to bring him his chocolate in the morning, he often stood in silent astonishment (until it was cold) to see his master's tears mixing with the ink, as he penned his divine notes'.

The hollow effect of an exposed fourth was recognized by Shield. He writes: 'The bitter cries of naked fourths are so shocking to the ear of a feeling composer that he never suffers them to remain long in any situation without clothing'.

In order to show the use of sequences in a recitative, Shield sets Bianca's words, 'Gamut, I am the ground of all accord' from 'The Taming of the Shrew'. He also suggests that the singers will relax the time ('agreeable to their feelings') and introduce vocal ornaments at 'C fa ut, that loves with all affection'. In several passages in the book the author suggests ways in which one particular example can be used for several purposes. In showing the use of the chord of the ninth he adds a footnote to suggest that 'This passage may be useful to those who are ambitious to reach a tenth on the pianoforte'.

Shield is constantly stressing the fact that the purpose of acquiring a technique is to provide the means for musical expression. The end is never lost to sight when studying the means. In describing accompanied recitative he says: 'In this high species of recitative it is the peculiar province of the instrumental parts during those pauses which a mind strongly agitated breaks into, to produce such sounds as serve to awake, in the audience, sensations and emotions similar to those which are supposed to agitate the speaker, so that the poet, the musician, and the actor, must all seem to be informed by one soul'.

A performer himself, Shield always had a practical outlook. When discussing the overcrowding of harmony in an accompaniment he says: 'It is proper enough if they (the composers) do not wish the singer to be heard. While a noisy symphony at the end of a Division gives the singer time to breathe and the audience an opportunity of applauding'.

A complete list of the transpositions for horns is given before the extended examples of various types of composition which form the latter part of the book. These include a quartet or glee for voices and an accompaniment of horns, clarinets, violins and basses; a march for clarinets, horns, oboes, violins and piano;

and a Divertimento for three equal voices, clarinets or oboes, four horns (two in F and two in C), violins and basses.

After a short passage on modulation, of which he gives two definitions—'Modulation is the art of rightly ordering the melody of a single part, or the harmony of many parts, either keeping in one key, or in passing from one key to another'—he goes on to discuss the making of a Free Capriccio. He says this can be for the harpsichord or organ, but adds 'though you must not treat the latter in too confined a manner, because the organ is seldom well tuned'. The piano is the ideal. 'To take off the dampers of the Forte Piano is the most pleasing mode, and if you take sufficient care to play no false note, it is the most charming for the Capriccio.' The example Shield writes is preceded by the figured bass which forms the outline of the Capriccio.

This is followed by the Prelude in D minor from the first book of the 'Forty-Eight', said to be 'by the father of a wonderful family of harmonists'.

Shield took his examples from a wide variety of sources. He rarely mentions a composer's name, Handel being the one exception. Other composers represented include Geminiani and Mozart (the opening of the B flat Trio K.502) as an example of 'two bars of elegant thirds, become by inversion as elegant sixes'.

He quotes two examples of Ranz des Vaches. The first appeared in Rousseau's dictionary* and the second appeared in a work by Viotti. In connection with the second Ranz it is interesting to quote Hyatt King†:—'It would be most interesting if we knew exactly in what part of the Alps he heard it, for it differs so much from all the better known Ranz'.

Shield's book was admirably summed up by a writer in the *Quarterly Musical Magazine and Review*, No. 15 with these words: 'Shield's book is exceedingly original and amusing, but it is too rambling and desultory to be of much use to the serious student. The amiable author, if one remembers rightly, dedicates his work to the ladies especially, and we consider it to be admirably adapted for those among that interesting section of our species, who will be content with bright instruction, combined with considerable entertainment'.

* The opening appears in the article on Ranz des Vaches in Grove.

† Mountains, Music and Musicians, A. Hyatt King, *Musical Quarterly*, Vol. XXXI, No. 4.

MISCELLANEOUS

The sixth annual report of the Arts Council of Great Britain is now available. The Report touches on that part of the Festival of Britain for which the Arts Council was responsible and for which a special grant of £400,000 was made by the Government. About one quarter of this grant was spent in helping provincial arts festivals. Many of the most successful festival celebrations were those of modest scope and intimate character. However, the problem of financial limitation is, as with so many other institutions, becoming acute and will necessitate a review of the Council's policy in the light of economy. The Report states that the Council was unable to increase the level of grants to the permanent symphony orchestras with which it is associated. It contains many photographic illustrations, a map showing events outside London supported by the Council during the Festival and a coloured diagram showing the make-up of every pound spent during the year. The Report may be had from the Council at 4 St. James's Square, S.W.1, or from any of its Regional Offices (price, 2s. 6d. net).

South Place Sunday Concerts

Arrangements for December are as follows: (2) Koeckert String Quartet—Schubert in A minor, Krenk, Beethoven op. 59, no. 2; (9) Martin String Quartet—Mozart in C, K.465, Kodály in D, Brahms op. 51, no. 2; (16) Amadeus String Quartet—Mozart programme with Cecil Aronowitz in the Quintet in D.

The First Orchestra of the Guildhall School of Music and Drama gave a concert on 25 October in the Festival Hall. Included in the programme were Mozart's C major symphony, Franck's Symphonic Variations and Vaughan Williams's Serenade to Music. Edric Cundell conducted.

Princess Alice, Countess of Athlone, paid a visit on 14 October to the Coleridge-Taylor Exhibition at Bromley. H.R.H. stayed about an hour and expressed great interest in all the exhibits.

Dinner to Charles Kennedy Scott

Over two hundred and forty people attended a dinner at the Savoy Hotel on 16 November to do honour to Charles Kennedy Scott on his seventy-fifth birthday. Dr. Stanley E. Roper was the chairman, and the other speakers were Sir Thomas Beecham, Dr. Herbert Howells, Mr. Robert Leeds and Mr. Hubert Foss. From the chairman's opening to his closing remarks the speeches were on a singularly high level, and each one of them would well repay verbatim reporting. It will do some justice to the occasion to say that tributes came from a more deep-seated admiration and liking than usually reveals itself at such functions.

National Association of Girls' Choirs

The objects of this recently-formed Association are to 'foster and promote the interests of choirs consisting entirely of female voices and generally to do all things incidental and conducive thereto'. The Association affords its members regular bulletins of useful information and advice, purchase of choral music at special rates, an annual festival, provision of competent lecturers and critics, accompanists and musical directors in cases of emergency, and free legal advice. The Association is non-profit making and all those concerned in its administration act in an honorary capacity. The annual subscription is two guineas, whether for organization or individual member. Particulars may be had from the hon. secretary, Gordon Skelt Andrew, The National Association of Girls' Choirs, Arundel House, Arundel Street, W.C.2.

An Appeal to Libraries and Private Collectors

The Johann Sebastian Bach Institute founded in Goettingen on 1 April of this year is to prepare a new complete edition of Bach's works 'in accordance with modern scientific requirements'. In this work the Institute will depend largely on the co-operation of all those institutions and private persons who possess autographs or early copies of Bach's works. Some valuable manuscripts have changed hands during and since the war and there is as yet no information as to their present whereabouts. Other manuscripts may still lie undiscovered among unpublished eighteenth-century manuscripts. The Institute appeals to all librarians and collectors to examine their collections and to send a list of any Bach manuscripts they may have. They are also asked to examine any anonymous choral works to see if by chance there may be a Bach work among them. Information should be sent to Dr. Alfred Dürr, Johann Sebastian Bach Institute, Goettingen.

A memorial concert of works by E. J. Moeran will be given at the R.B.A. Galleries (Suffolk Street, S.W.1), at 8.0 on 4 December. The artists, who are giving their services, are the Aeolian String Quartet, Peers Coetmore and Paul Hamburger, the London String Trio, Leon Goossens and the Carter String Trio.

The Capriol Orchestra (Roy Budden) is to give a concert at Wigmore Hall on 14 December at 7.0. The programme will include the first performance in England of Werner Egk's 'La Tentation de Saint Antoine', and the first concert performance of Geoffrey Bush's 'Farewell, Earth's Bliss' for baritone (Richard Bowen) and strings.

The Carl Flesch Medal

The winner this year is Igor Ozim, a twenty-year old Yugoslav violinist. The runner-up was Hugh Cecil Bean, of Beckenham. The judges were Leonard Isaacs, Frederick Riddle, Hugo Rignold, Max Rostal and Eddic Cundell.

MUSIC IN THE PROVINCES

Burnley—Burnley and District Association for the Arts held a Civic Arts Week on 1-7 October. The Lemare Orchestra (Iris Lemare) gave a programme which included John Addison's concert for trumpet, Elgar's Introduction and Allegro and Dag Wiren's Serenade.

Exeter—Western Philharmonic Orchestra (Haigh Marshall) on 1 November. Programme included Mozart's Symphony in E flat (no. 39) and Bartók's Rumanian Folk Dances.

Leicester—Leicester Choral and Dramatic Society presented German's 'Merrie England' on 16 October. Producer, Sumner Austin; conductor, Victor Thomas.

Plymouth—Plymouth Orpheus Society's concert on 19 September: Elgar's 'The Music Makers', Stanford's Songs of the Fleet, Ireland's 'These Things shall be'.

Sheffield—Parr Chamber Concerts: 6 October, Brent-Smith's Suite in C, Holbrooke's Novellette for bassoon and piano.

Stanley, Durham—Lemare Orchestra, 24 September: Elgar's Serenade, Mozart's Serenata Notturna, Dag Wiren's Serenade.

OBITUARY

We regret to record the following deaths:

NIKOLAI MEDTNER, composer and pianist, who died in London on 13 November, aged seventy-one. Born in Moscow of German parents, he studied at the Moscow Conservatory, where he later became a professor for a time. While on a concert tour after the Russian revolution he took up residence in Paris, and from 1930 he lived in England. As a composer he was altogether of the nineteenth century; and such affinities as might be ascribed to him were with Schumann, Brahms and, in the high quality of his writing for piano, Rachmaninov. There is, however, little of reminiscence in his language, for he was original in his use of traditional idioms, as in his use of traditional forms. He had power of design, warmth of feeling, and an aristocratic tone; and it is for this combination of qualities that he stands high in the esteem of musicians, while remaining little known to the concert public. His chief works are piano sonatas, violin sonatas and piano concertos; and a set of 'Fairy Tales' for piano; also numerous songs of high musical quality.

WALTER HYDE, operatic tenor, at Hampstead, aged seventy-six. He had been professor of singing at the Guildhall School of Music and Drama since 1926. In 1908 he suddenly sprang into fame with his singing as Siegmund in the first English production of 'The Ring'. His lyrical style and phrasing were greatly liked at a time when the 'Bayreuth bark' was still prevalent. During the following years he was the principal Wagnerian tenor in England. He also sang at the Metropolitan Opera, New York, and at Chicago, Boston and Budapest.

SIGMUND ROMBERG, American composer, in New York, aged sixty-four. He wrote the music for popular productions such as 'The Student Prince' and 'The Desert Song'.

LILIAN GREEN, choral conductor and teacher of singing, at Birmingham, on 11 October, aged seventy-seven. Her Ladies' Choir and the Lilian Green Mixed-Voice Choir gave many broadcasts in Midland Region programmes over a number of years.

THEODOR OTSCHARKOFF, cellist and conductor, on 21 October, in London, aged sixty-two. He founded the London Musicians' Orchestra in 1933 and was its conductor for a season. He also conducted other orchestras including the Wimbledon Symphony and was a member of the Kruse Quartet, the Russian Trio and the Merrick-Otscharkoff Trio. He is gratefully remembered by many amateur players upon whom he always exerted an encouraging and inspiring influence.

The First Orchestra of the Guildhall School of Music and Drama gave a Concert on 25 October in the Festival Hall. Included in the programme were Mozart's C major symphony, Franck's Symphonic Variations and Vaughan William's Serenade to Music. Edric Cundell conducted.

During the Last Month

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- The witches' meet, from 'Songs to delight,' for s.s.a. and piano. Trios No. 599. 1s.
- COCKSHOTT, GERALD.—Sing Nöl. Traditional French Carol arranged for unison voices and piano. No. 565 Carols. 3d.
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- FRASER, SHENA.—The Carrion Crow, for unison voices and piano. No. 1899 School Songs. 4d.
- GREENHILL, HAROLD.—All hail the power of Jesu's Name. Anthem for S.A.T.B. and organ. No. 1305 *Musical Times*. 6d.
- HANDEL, G. F.—He was despised. Song for contralto voice from 'The Messiah'. 2s.
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- WADELY, F. W.—Come, let us join our cheerful songs. Full anthem for S.A.T.B. and organ. No. 1277 Octavo Anthems. 6d.

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(Continued from p. 534.)

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Let us drink and be mer - ry, dance, joke, and re - joice, With

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Let us drink and be mer - ry, dance, joke, and re - joice, With

TENOR

Let us drink and be mer - ry, dance, joke, and re - joice, With

BASS

Let us drink and be mer - ry, dance, joke, and re - joice, With

Moderato, ma giocoso ♩ = 88

ACCOMPT
(for
rehearsal
only)

clar-et and sher-ry, the - or - bo and voice! The change - a - ble

clar-et and sher-ry, the - or - bo and voice! The change - a - ble

clar-et and sher-ry, the - or - bo and voice! The change - a - ble

clar-et and sher-ry, the - or - bo and voice! The change - a - ble

LET US DRINK AND BE MERRY

mf world to our joy, to our joy is un-just, All
mf world to our joy, to our joy is un-just, All
mf world to our joy, to our joy is un-just,
mf world to our joy, to our joy is un-just,
mf

mp treas-ure's un-cer-tain, un-cer-tain, un-cer-tain,
mp treas-ure's un-cer-tain, un-cer-tain, un-cer-tain,
mp All treas-ure's un-cer-tain, un-cer-tain,
mp All treas-ure's un-cer-tain, un-cer-tain,
mp

f Then down, *mp* down with your dust! In
f Then down, then down, down with your dust!
f Then down, *mp* down with your dust!
f Then down, then down, with your dust!
f

LET US DRINK AND BE MERRY

Musical score for "The Frolics of the Fairies" in 3/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "fro-lics dis- pose, in fro-lics dis- pose your pounds, your In fro-lics dis- pose your pounds, your dis- pose your pounds, your your". The music features a melody in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piece concludes with a final chord in the Soprano and Alto parts.

shil - lings, and pence, For we shall be no-thing, for we shall be no-thing a

shil - lings, and pence, For we shall be no-thing a

shil - lings, and pence, For we shall be no-thing a

shil - lings, and pence, For we shall be no-thing a

hun - dred years hence. *P* Have
 hun - dred years hence. *P* Have
 hun - dred years hence. *P* We'll sport and be free with Moll, Bet-ty, and Dol-ly, Have
 hun - dred years hence. *P* with Moll, Bet-ty, and Dol-ly, Have

LET US DRINK AND BE MERRY

oys-ters and lob-sters to cure mel-an-cho-ly: Fish-din-ners will make
 oys-ters and lob-sters to cure mel-an-cho-ly: Fish-din-ners, a lass
 oys-ters and lob-sters to cure mel-an-cho-ly: Fish-din-ners, a lass
 oys-ters and lob-sters to cure mel-an-cho-ly: Fish-din-ners, a lass

a lass spring like a flea, Dame
 spring, spring like a flea, Dame
 spring, spring like a flea, Dame
 spring, spring like a flea, Dame

Ve-nus, love's la-dy, Dame Ve-nus, love's la-dy, Was born of the
 Ve-nus, love's la-dy, Dame Ve-nus, love's la-dy, Was born of the
 Ve-nus, love's la-dy, Dame Ve-nus, love's la-dy, Was born of the
 Ve-nus, love's la-dy, Dame Ve-nus, love's la-dy, Was born of the

LET US DRINK AND BE MERRY

mp *J = J.* *f>*

sea; *mp* *f>* With

sea; *mp* *f>* With

sea; *mp* *P* *J = J.* *mf* *f>* With her and with Bac-chus, with her and with Bac-chus we'll

sea; *mp* *mf* *f>* With her and with Bac-chus we'll

mp *P* *mf* *f>*

ff *molto rall. poco a poco* *P*

her, *ff* *P* For we shall be past it, for

her, *ff* *P* For we shall be

molto rall. poco a poco *ff* *P*

tic - kle, we'll tic - kle the sense, *ff* *P* For we shall be

tic - kle, we'll tic - kle the sense, *ff* *P* For we shall be

molto rall. poco a poco *ff* *P*

meno mosso *pp* *PPP* *f>*

we shall be past it a hun - dred years hence. — Then *f>*

pp *PPP* *f>*

past — it a hun - dred years hence. — Then *f>*

meno mosso *pp* *PPP* *f>*

past it a hun - dred years hence. — Then *f>*

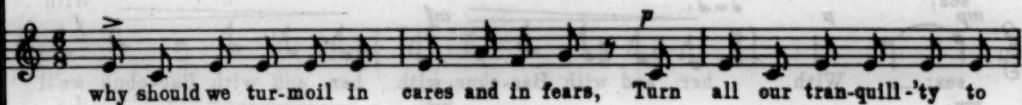
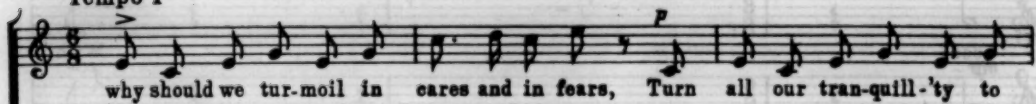
meno mosso *pp* *PPP* *f>*

past it a hun - dred years hence. — Then *f>*

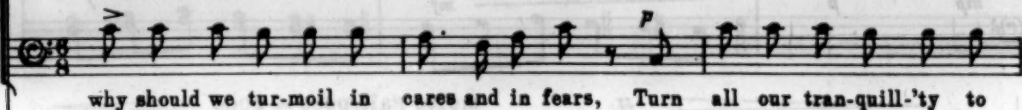
meno mosso *pp* *PPP* *f>*

LET US DRINK AND BE MERRY

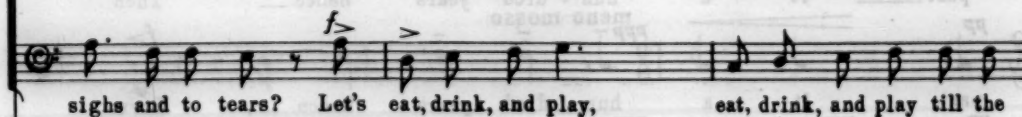
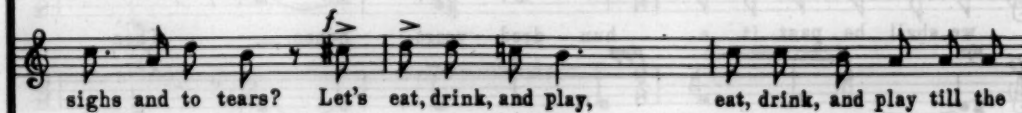
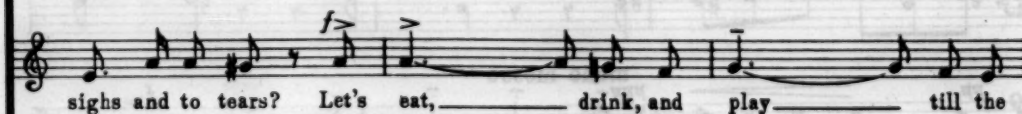
Tempo I



Tempo I



Tempo I



LET US DRINK AND BE MERRY

worms do corrupt us, 'Tis certain, 'tis

worms do corrupt us, 'Tis certain, 'tis

worms do corrupt us, 'Tis certain, 'tis

worms do corrupt us, 'Tis certain, 'tis

cer - tain, Post mor - tem Nul - la vol - up - tas. For

cer - tain, Post mor - tem Nul - la vol - up - tas. For

cer - tain, Post mor - tem Nul - la vol - up - tas. For

cer - tain, Post mor - tem Nul - la vol - up - tas. For

maestoso Tempo I

LET US DRINK AND BE MERRY

health, wealth and beau - ty, wit, learn-ing and sense, Must

health, wealth and beau - ty, wit, learn-ing and sense, Must

health, wealth and beau - ty, wit, learn-ing and sense, Must

health, wealth and beau - ty, wit, learn-ing and sense,

all come to no-thing, must all come to no-thing, must all come to no-thing, to

Must all come to no-thing, must all come to no-thing, to

all come to no-thing, must all come to no-thing, must all come to no-thing, to

Must all come to no-thing, must all come to no-thing, to

no-thing, to no-thing a hun - dred years hence.

no-thing, to no-thing a hun - dred years hence.

no-thing, to no-thing a hun - dred years hence.

no-thing, to no-thing a hun - dred years hence.

